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**AUSTRALASIAN
PHOTO-REVIEW**



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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

On March 16, the judge for the Open Competition was Mr. A. W. W. Gale, A.R.P.S., and the results were: *Advanced*: 1, J. Phillips; 2, H. N. Jones; 3, J. Dudgeon. *Intermediate*: 1, Mrs. R. Johnson; 2, Mrs. I. Bagnall; 3, Miss B. Austin. *Beginners*: 1, V. Gadd.

Later the same night, Mr. Gale judged the Set Subject *Pictorial Treatment of City Statuary* and his placings were: 1, N. Treatt; 2, Mrs. Leggett; 3, Mrs. I. Bagnall.

The combined evening on March 30, with the Y.M.C.A. as our guests, was a complete success, and members of both clubs are to be commended for their excellent showing of prints. On April 6, Dr. A. E. F. Chaffer, A.P.S.A., gave another of his instructive talks. This time the subject was *A Talk on Photographic Principles*

Don't miss the illustrated colour lecture on May 25!

Visitors and intending members are welcome at the weekly meeting held each Tuesday at 8 p.m. in the Methodist Church Hall, on the corner of William and Forbes Streets, Sydney.

D.M.



The Y.M.C.A. Camera Circle hung these decorations in honour of the Royal Visit. The portrait of Her Majesty was painted in oils by club member F. Anderson.

THE CAMERA CLUB OF SYDNEY

At our meeting on March 9, members were privileged to have a one-man-show and talk by Mr. J. W. Metcalfe, the well-known pictorial photographer. Mr. Metcalfe displayed a selection of his work and commented on each print, giving a resume of what he considered were the strong points or the weaknesses of each. He defined his attitude to photographic pictorialism and stated that he thought photography had limitations as an art form compared with painting or sketching. The reason for this was that photography took an instant out of time and made a picture of conditions prevailing at that instant; whereas, in painting, the artist built up his picture from a series of impressions and was able to add or delete any of these, depending upon what he desired to show in the finished picture. Members were appreciative of the high standard of Mr. Metcalfe's work, and displayed much interest in his talk. A vote of thanks by Mr. Cliff Noble was warmly supported by all present.

On March 23, the colour slides entered in our quarterly competition were screened. This competition was judged by a panel of three members, and the awards were: 1, G. Chapman; 2, D. Brown; 3, G. Gray; HC, D. Brown. The set subject competition *Child Study* resulted: A Grade: 1, H. James; 2, J. Hoey; 3, B. Gibbons; HC, R. N. Treatt. B Grade: 1, B. Potter; 2 (Equal), W. McKenzie and A. F. Sutcliffe. C.H.

Y.M.C.A. (SYDNEY) CAMERA CIRCLE

On March 11, Mr. Cliff Noble gave an interesting lecture-demonstration on *Portrait Lighting*. With the assistance of one of the Circle's "comely" members, who acted as model, Mr. Noble was able to show clearly the effects produced as the lamps were moved into different positions.

Dr. A. E. Chaffer, A.P.S.A., was the judge on March 25 for the competitions *City at Night* and *Colour Landscape*. Some entrants are still "licking their wounds". However, Dr. Chaffer's comments should sting members into greater efforts to improve their technique and composition. The results were: *City at Night*, A Grade: 1, L. Friend. B Grade: 1, K. Bailey; 2, R. Bromfield; 3, K. Bailey. *Colour Landscape*, 1, R. Corbett; 2 and 3, L. Friend.

An interesting event was witnessed on March 30. This was the inter-club competition held in conjunction with the Photographic Society of N.S.W. In an atmosphere of friendly rivalry Mr. A. W. W. Gale, A.R.P.S., carried out the judging, and the Society was declared the winner on points by a narrow margin. Circle members were fairly pleased with their showing, considering the "old hands" in the opposition, and are confident they can turn the tables at some future time.

April 8 was Film Night, and members saw films on the Royal Tour, Alaska, Italian Art, and Pewter Manufacture in England. Members' Royal Tour colour slides were also shown, this screening being restricted to studies of the illuminations. D.N.D.

MANLY CAMERA CLUB

On Feb. 4, Mr. R. G. Robertson, B.A., gave a most interesting and educational talk and demonstration on *Stereo Photography*. His talk covered the history of stereo photography, the difference between third-dimensional and stereo, and many of the technical

aspects associated with this branch of photography. Slides, including some drawn by hand, black-and-white and Kodachrome, were used to illustrate various effects obtainable in stereo work. The speaker showed that stereo slides can be taken with a single lens camera by fitting it in a suitable holder, and with ordinary twin cameras and special stereo cameras with twin lens systems.

The club's Set Competition *Table Top* was held on Feb. 18, the judge on this occasion being Mr. L. Goodman. The number of prints entered was greater than anticipated, as this was considered a difficult subject. The judge commended the authors on the quality of the prints, and it was apparent that considerable work had been spent in making and arranging the necessary figures, etc. Mr. H. Furnell was the successful competitor in A Grade; Mrs. Harrison was successful in B Grade; and Mr. Hooper in C Grade. If the number of prints entered was any indication, this was one of the most popular set subjects that we have had.

On March 4, an interesting, practical demonstration on *Print Control During Enlarging* was given by two senior members, J. Jude and K. Musgrave. These two showed that prints can be improved by shading dodging, flashing or burning-in during exposure of the print when enlarging. By so varying the exposure, a far more attractive print was produced; in comparison, a straight print from the same negative was flat and lacked the brightness of the controlled print.

On March 18, we held two competitions, an Open Competition for black-and-white and a Colour Competition. The visiting judge for both competitions was Mr. Keast Burke, A.R.P.S., A.P.S.A. A screening of all entries in the colour section was well received by both members and friends. Colour nights have become very popular, over fifty being present. Results of the Open Competition were: A Grade: H. Furnell. B Grade: Miss King. C Grade: J. Hooper. Slides for the Colour Competition were entered together by all grades. The results from ninety entries were: 1, P. Hanke; 2, E. Douglas; 3, W. Faulks; 4, (Equal), S. Roberts and G. Phillips. A.R.L.

GARDEN ISLAND CAMERA CIRCLE

The monthly meeting was held at Garden Island on April 7 and the Architectural Competition resulted: A Grade: 1, L. Friend; 2, L. Hoggard; 3, G. Smith. B Grade: 1, N. Whittaker; 2, R. Templeton; 3, A. Braybrook. Results of the Open Competition were: A Grade: 1, W. Glading; 2, L. Friend; 3, W. Glading. B Grade: 1, R. Templeton; 2 and 3, N. Whittaker; HC, A. Braybrooke. The prints were commented upon by the members, who criticised them unmercifully, sparing not even their own work.

The evening concluded with a short slide show when several members projected their latest transparencies which included some monochrome slides by G. Smith. L.H.

NEWCASTLE PHOTOGRAPHIC SOCIETY

The Queen had learned to refrain from blinking when a photographer's flash bulb ignited before her eyes, Mr. Alan Hoysted told members of Newcastle Photographic Society on March 22. Mr. Hoysted, a Newcastle Press photographer covered the Royal Tour of the State for Australian United Press. He said that, had the Queen blinked as most people do when they are photographed by flash, many of the pictures would have shown her with eyes closed. Although many flash bulbs were fired in quick succession at night and indoor functions, he had not heard of any Press photographer on tour in N.S.W. who had got a shot of the Queen with her eyes closed.

Another achievement of the Queen, said Mr. Hoysted, was her ability to give that subtle change of expression that made each photograph distinctive. This was one of the characteristics of the successful photographic model. The Queen was helpful to the photographers on the Royal Tour and often paused momentarily so that they could get their pictures.

Mr. A. W. Dumbrell, Chairman of the Movie Section of the Society, addressed section members on March 15 on *Movie Titling*. He demonstrated his home-made titler and showed films titled with its use. He also showed his method of titling on glass so that scenes characteristic of the film could be passed behind the lettering of the title.

Competitions resulted: March Open Subject, A Grade: 1, N. Ozolins; 2, E. Kimble; 3, W. Cremor. B Grade: 1, J. Rae; 2, Mrs. S. Tacon; 3, E. Robertson and N. Kidd. Colour Section—Gresford and Stroud Outings: 1, J. Vincent; 2, J. Ralston; 3, R. Winn. April Open Subject: 1, J. Cowan; 2, V. Pullen; 3, A. W. Dumbrell.

Print Score Progress, A Grade: N. Ozolins, 20; W. Cremor, 12; E. Kimble, 9; N. Tacon, 8; C. Collin, 5; J. Ralston, 4; J. Wren, 3. B Grade: J. Rae, 16; Mrs. S. Tacon, 12; N. Kidd, 8; E. Robertson, 3. Colour Section: R. N. Winn, 16; J. Vincent, 10; J. Ralston, 7; J. Novak, 6; N. Keats, 6; J. Cowan, 6; G. Smith, 5.

W.H.M.C.

WOLLONGONG CAMERA CLUB

The club had a busy time in March, three meetings being held during the month at the Institute of Industrial Management rooms. The expected model did not arrive for the Studio Night; so W. Haughton and J. Quinns stepped into the breach.

At the general meeting it was decided to hold an outing to Burrawang by train. The screening of the *Fifty-Six Best* slides from the Third A.P.-R. Kodachrome Contest was enjoyed, though some entries brought forth the usual adverse comments. The print competition gained E. Woods a credit with his *Toadstools*.

The exhibition of new gear by C. Martin on the night of March 29 was very interesting and set members to checking over their bank accounts. P.L.L.

APPRENTICE PHOTOGRAPHIC CLUB

The monthly meeting was opened by the President Mr. B. Snell, and Messrs Smith, L. Coote and R. V. Williams were in attendance. It was decided to hold the Snow Trip at Mount Buffalo on July 17. It was also decided to form a separate branch of the club for movies and colour slides. It will not be necessary for members of this group to take part in competitions during the year but Mr. Coote suggested that they should be prepared to give cine or slide shows instead.

Members enjoyed an outing to Albury on March 20. They hired a bus which arrived in Albury at 11 a.m., and the time passed quickly in seeing the sights of the town and photographing every angle. At 3 p.m. they drove out to the Hume Weir on the way home. It was a most interesting day for all concerned. J.W.C.

THE CAMERAMATEURS

Our March competition was judged by Mr. A. W. W. Gale, A.R.P.S., who was faced with a very large entry of *Open* prints. Mr. Gale approached the task in a very businesslike manner, and his remarks on each print were the most constructive and helpful comments heard by members for some time. Mr. Gale also gave a very interesting outline of his methods of judging a show of this nature. →



Members of the Northern Suburbs (Sydney) Camera Club assembled for their night outing held at Hyde Park on March 3.

On March 31 our scheduled lecturer was indisposed, and once again President Kevin Aston had an impromptu lecture up his sleeve and took over the proposed subject. He demonstrated and explained the use of *Electronic Flash*, which is becoming increasingly popular; and with the usual authoritative interjections of a certain member employed in the electrical field, he managed to impart some good instruction.

The same evening saw the resignations from the committee of foundation members Patricia and Kevin Aston, Publicity Officer and President respectively, due to personal obligations. However, they will both continue as active rank-and-file members. Our popular Secretary, Jack Fraser, was elected as the new President at a subsequent committee meeting and the Publicity Officer is now John Leddon. Print Director George Noble is also finding heavy calls on his spare time and will shortly hand over his club duties to the enthusiastic newcomer, Harvey Lee. Our new Secretary is David Hor-Kwong.

Membership during the month rose by eight to fifty-five, excluding our sixteen Associate Members living in all States of Australia, as well as several overseas. We meet every second Wednesday in St. George's Church Hall, Five Ways, Paddington. The dates for May are 12th and 26th. Visitors and new members are welcome. All correspondence should be addressed to the Secretary, P.O. Box 28, Paddington, N.S.W.

J.L.

BARMERA-LOXTON PHOTOGRAPHIC EXHIBITION, 1954

Entries close with Barmera Show Inc. on October 7, prints entered at Barmera being automatically transferred to Loxton. At each site there will be prize money to the amount of £30/9/- at the disposal of respective judges, Hugo Keil, A.R.P.S., and N. James-Martin. The entry fee is 2/- per print and there are seven classes, *viz*: Design and Texture; Character Portrait; Landscape or Seascapes; Animal Study (1 or more figures); Child Study (1 or more figures); Figure/s (Nude or Draped); best enlargement, judged on human interest impact, not necessarily of the best technical quality.

NORTHERN SUBURBS (SYDNEY) C.C.

Visitors to Hyde Park on the night of March 3 were no doubt surprised to find twenty-four enthusiastic members of the above club, arrayed with a variety of photographic equipment, endeavouring to capture the photogenic features of the Archibald Memorial. The occasion was an enjoyable outing of which the results were duly judged by Mr. Henri Mallard at our meeting on March 25. F. Cowper was successful in gaining First and Second places, for which suitable trophies have been donated.

Mr. Mallard also judged the Open Competition. In making the awards he explained why, in his opinion, they were successful. He devoted the remainder of his remarks to a detailed criticism, not without praise where applicable, of each print exhibited. Members thus learnt in what manner they could improve their work. We were delighted to receive his congratulations on the presentation and cleanliness of our work. The results were: A Grade: 1, Mrs. Bagnall; 2, T. Harrison; 3, (Equal) A. Dietrich, (2) and L. James. B Grade: 1, G. Fenton; 2, J. Nicholson; 3, E. Springett. C Grade: 1, R. Clements; 2 (Equal), Mrs. Derrin and Mrs. Layman; 3 (Equal), S. Leigh and A. McGillivray.

New members welcomed included Messrs. C. Bailey, C. Goggins and J. Voorwinde.

On March 10 members viewed a series of slides kindly made available by the Kodak Lecture Service. The subjects included night photography and various forms of compositional arrangements. Club member D. Michel officiated as projectionist, and his comments accompanying each slide being in plain layman's language, were thoroughly enjoyed by the audience.

The notice board, capably made by member J. Layman, fulfils a much wanted requirement. Members are invited to exhibit items of interest.

The club regretfully accepted the resignation of Tim Wilson as President. Thanks were given by members for his work since the inauguration of the club. Vice-Presidents, L. Slack and A. Dietrich will hold the position until June 30.

E.S.

The AUSTRALASIAN PHOTO-REVIEW



Editor:
KEARST BURKE, A.R.P.S., A.P.S.A.
 Hon. Rep. Photographic Society of America

VOLUME 61 • NUMBER 3

MAY 1954

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AUSTRALIAN LANDSCAPE

"THE A.P.-R." PHOTOGRAPHIC CONTEST SET SUBJECT FOR SEPTEMBER, 1954

A selection of award prints from this set subject and from other Australian Landscape prints which have gained awards in past contests will be reproduced in a special presentation with appended verses selected by Iris Burke.

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Nature Photography

Have you ever reached that stage in your photography where you just cannot seem to find a subject to photograph? If you have experienced this feeling of frustration, just pause for a moment in your garden, or when next you are on a walk in the country, and watch the activity of the countless small creatures living among the grasses and on the bushes. There is life and death in these jungles beneath your feet, and the actors in this eternal play can provide unlimited material for you to photograph. You will have admired the beauty of the flowers and perhaps tried to capture their colour and form by means of the camera, but what of the many other occupants of the area? The insects, spiders, birds and reptiles are all too often disregarded by the photographer, who erroneously believes that highly specialised equipment is necessary to achieve success in this field.

Specialised equipment will possibly make things easier and allow the photographer so equipped a greater choice of subjects, but the addition of a supplementary lens to your own camera will make it possible for you, too, to record many of these small creatures. The supplementary lens, when fitted over the regular lens of the camera, allows the camera to be focused much closer to the sub-

By E. R. ROTHERHAM, A.R.P.S.

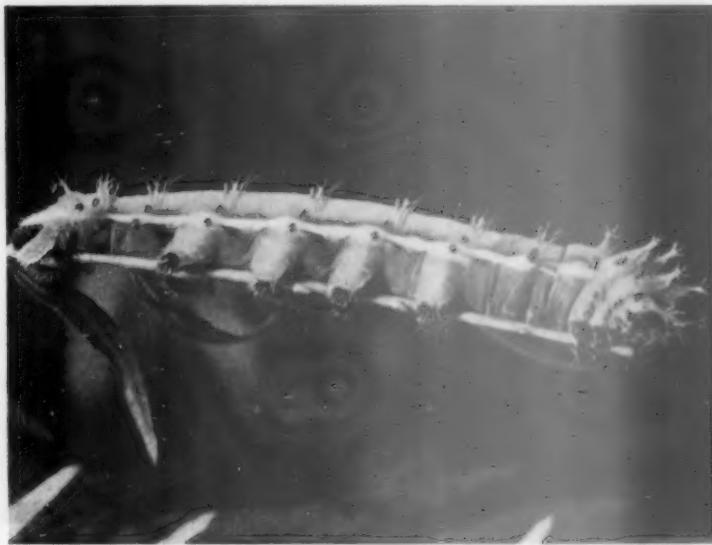
Part 1 : 100,000 Different Subjects

ject than is normally possible. (See articles in the *A.P.-R.* of November and December, 1950, and also July, 1951). Copies of these back issues would be available at your Public Library or Camera Club Library. The photographer, by fitting his camera with a supplementary lens, can greatly increase the scope of his subject material, and what used to be a closed field becomes a happy hunting ground. There are many nature subjects that do not require extremely close focusing, for example, birds, animals, snakes, etc., but, as by far the greatest number of subjects are small in size, the close-up lens will be found to be almost a necessity.

There are some pitfalls in nature photography, but as the majority of these occur in the guise of challenges, one receives considerable satisfaction in surmounting them, and the final picture is a true reward for the effort and time spent. The greatest annoyance in the field is subject movement. If the day is really windy it is wise to forget subjects likely to be living on swaying vegetation,

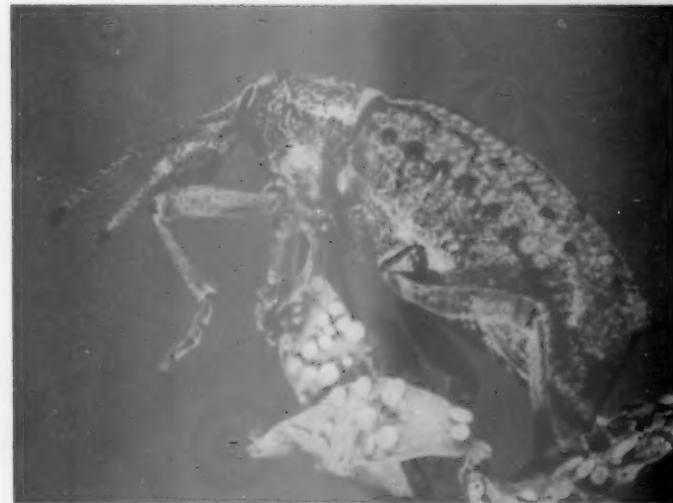


Cabbage White Butterfly.



Caterpillar of Emperor Gum Moth.

Wattle Weevil.





Tiger Snake eating Golden Bell Frog.



Bearded Lizard.
(An A.P.-R. prizewinner).



Huntsman or Crab Spider.

Golden Bell Frog.



unless they are to be captured and photographed later in surroundings that are better controlled. Where possible the subject should be photographed in its natural surroundings, but this is not always practical. The slightest movement can make the difference between success and failure. If you focus accurately and wait, camera ready, there will come a time when the flower stops stirring, the leaf stops quivering or the creature stops moving; when that moment comes you must be ready. It is because of this movement that the photographer is often forced to take the subject indoors, where air movement is no longer a trouble and where lighting can be controlled. Even so, with this problem solved, others present themselves. Some knowledge of the subject is a valuable asset. Knowing that a caterpillar usually pauses for a time while feeding makes it easier to record the subject during one of these still periods. Other facts about the subject that should be taken into account are its natural food plant, habitat, etc. If a caterpillar were placed on a spray of a plant that it does not eat, a pleasing picture might result but, to anyone who knows the nature of the subject, the photograph becomes a travesty of fact. The record value of the picture is destroyed and the integrity of the photographer is in future open to doubt.

Certain controls can be placed on the subject, but it is far more satisfying if the photograph is taken under more or less natural conditions. Photographing a frozen or 'doped' subject is akin to photographing a dead one. The picture may delude the average viewer, but the photographer can hardly expect any triumph amongst those who really know the subject matter. In the field of nature there is beauty in all things, but far too often the spectacular beauty of some creature or flower overshadows the simple beauty of others. A colourful butterfly catches the eye, but the delicate beauty of the moth is often unnoticed in highly coloured surroundings.

Scientific nature photography is a field that requires a certain technical efficiency, and one must know the camera and its limitations. It is a field of straight record work and, though the rules of pictorial composition can be used to advantage, the subject must be presented in such a manner that its identity can be immediately recognized. This ideal is not difficult to attain. Correct focus and ex-

posure are the two chief factors. The art and skill that a pictorialist is usually obliged to use in order to improve his picture are not always necessary in nature photography. It is essential in a nature picture that the after-work on the print be confined to spotting and perhaps the suppression of intrusive highlights. If extensive after-work is employed the false tonal values introduced by the photographer may completely alter the identity of the subject. This is particularly true in the case of many insects where differences between certain species are at times extremely small.

Colour is the ideal medium for nature photography. In natural colour the subject becomes *alive* and identification is greatly simplified. Possibly the ideal camera for colour is one of the 35mm. single-lens-reflex type to which extension tubes can be fitted for close-up work. The advantage of the supplementary lens over the extension tubes is that no increase in exposure is required.

Next time you think that there are no subjects for your camera look close to the ground or on the tree that grows in the garden, and there you will find subjects galore. A whole new world will be open to you and you will find the truth in the lines of the poet Wordsworth :

*Nature never did betray the heart that loved her,
'Tis her privilege to lead from joy to joy.*

(To be continued in June issue)

COLOUR FACTS!

COLOUR FACTS!

The Photographic Society of New South Wales extends an open invitation to anyone interested in colour to attend its meeting on 25th May, 1954, when the Kodak Lecture Service Division will present Parts I and II of the recorded lecture, *Colour Facts*.

The club rooms are situated in the Methodist Church Hall, Corner of William and Forbes Street, Darlinghurst. The meeting will commence at 8 p.m. For inquiries regarding this lecture, and other club matters, ring Miss Schmidt (Tel. MX2657 or WA2488). Letters to G.P.O. Box 829, Sydney.



R. RITTER: *Alarm*

An Album of A.P.-R. Prizewinning

NATURE STUDIES



M. J. McNAUGHTON: *Getting the Grub*

M. J. McNAUGHTON: *Hey! Where's Our Dinner?*

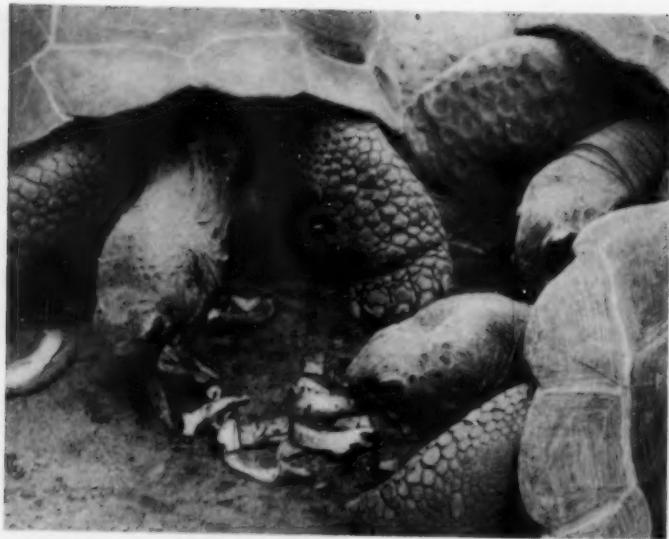


E. R. ROTHERHAM: *Head of Bearded Lizard*



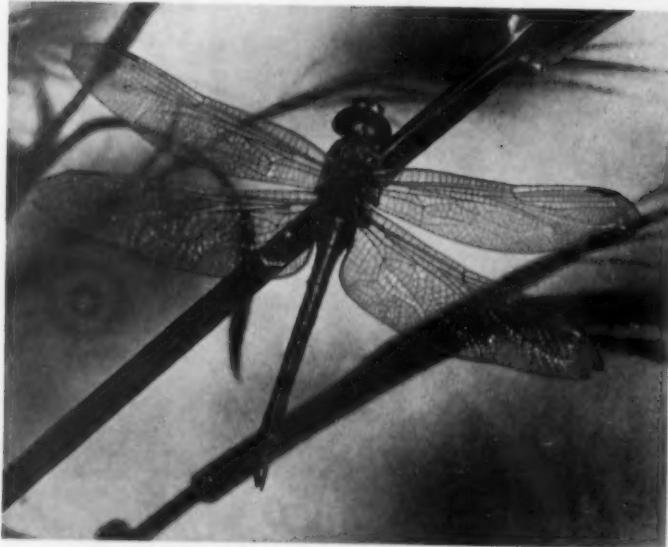


R. E. SEAMAN: *Alert*



PATRICIA LENNARD: *Etiquette*

E. R. ROTHERHAM: *Dragon-fly*





G. A. DALGLEISH: *The 'Roo*

E. C. LEIGH: *Sunday Afternoon Stroll*

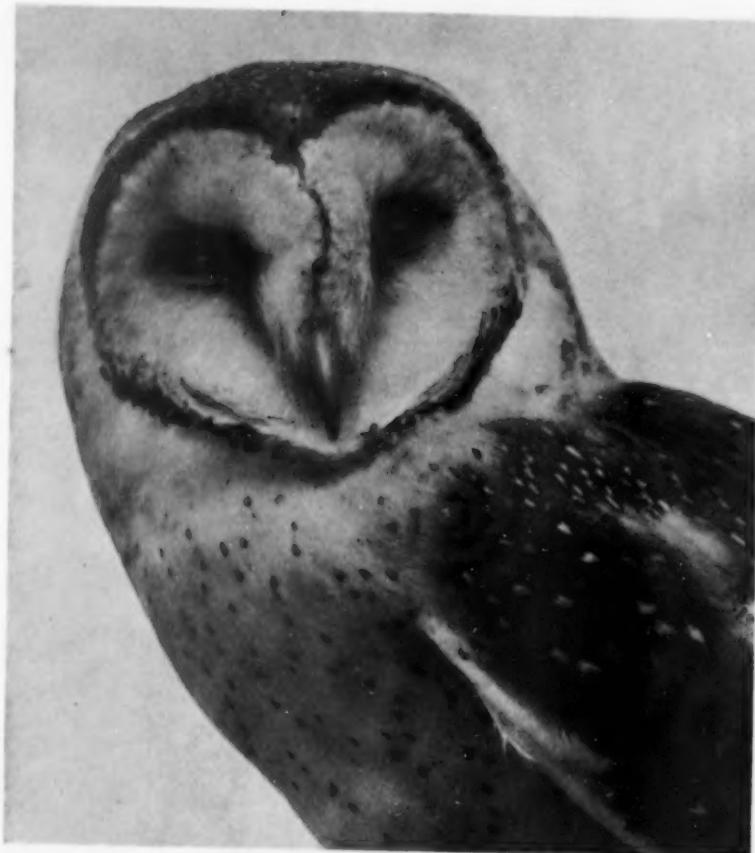


R. PARSONS: *The Thinker*





JESS BENNETT: *Drifting*



F. L. ERLINGTON: *Barn Owl*

R. RITTER: *Itchy*





W. R. J. DINGLE: *Skua Gull and Chick*
FIRST PRIZE

Victorian Association of Photographic Societies

**SOUVENIR OF THE FIRST
Nature Photographic Competition**



MISS M. D. WESTON

No Title



R. LUKEY
Brittle Sea Star



A. M. HEWER
Green Tree Frog
HIGHLY COMMENDED



B. JESSOP
Wader Please



F. V. D. KERKHOF
Jays





A. V. POTTS: *Shindy in the Shallows*

SECOND PRIZE



F. LEWIS

Bull Seals Fighting

THIRD PRIZE



Telling the new picture- maker

(No. 6)

Sunsets are Easy

It is difficult to establish any hard-and-fast rules for this subject because such natural phenomena are more often characterised by beauty than uniformity. Normally, with the sun hidden by clouds, but still above the horizon, you could use an average snapshot exposure. This means that it is within the scope of the box camera enthusiast. Later on, during the afterglow, a longer exposure—with the shutter set at the 'B' position—will be necessary.

Colour film, of course, is the ideal medium to capture the sunset hues in all their glory. It is heartening to know that if you miss the exposure a little, you will still get a picture. Slight under-exposure will merely deepen the colours slightly, while an over-exposure will make them more delicate. Of course, you can go too far in either direction. But your

chances will be good if you try the early parts of the sunset at about 1/50 at f/5.6, increasing the exposure as the scene darkens.

When using black-and-white film, you will need to rely a little more on the contrast between cloud and sky to make an effective picture. With a sunset that is a riot of vivid oranges, red, and yellows, Verichrome film will yield good results; in fact, it may give a more striking effect than would a panchromatic type film, since contrast may be what is desired.

There are many ways in which you can enhance the beauty of a sunset sky. How you choose to do it will depend on the particular situation. However, framing the picture with tree branches is always effective and usually possible to arrange.

Composition is the Answer

You have all seen snapshots which were technically excellent—clear cut, well-lighted pictures—yet they seemed frightfully dull. They didn't say a thing. They were, in effect, 'beautiful but dumb'. A really good picture tells a story. And, in order to tell any story, a few simple facts have to be put down in an orderly fashion. Otherwise, our eyes and minds cannot find the story and the picture has no meaning.

In writing a story, the author puts words together to form sentences to express a thought, or an idea, or to describe something. When an artist paints a picture, he arranges his pictorial materials, his figures and objects, so that they mean something—so that they say what he intends them to say. Now there is no point in pretending we are artistic, but we should be aware of the fact that when we make pictures we are working with the same things he does. Our pictures are dependent on the same factors that make sense or nonsense of an artist's work. The handling of

these factors comes under the heading of composition. There is nothing mysterious about composition. It is simply the arrangement of people and things within the borders of a picture. Composition has its rules and principles, but there are only two very basic factors with which amateur photographers need be concerned. First of all, any composition that makes good sense and tells its story in a straightforward manner is probably a good composition. Secondly, the secret of this "good sense" is very often simplicity. A simple picture tells its story faster and better than a complicated one.

So, in your pictures try for a single, or dominating main, point of interest. Be content to let each picture tell just one story. And in choosing a background for this point of interest, be sure that it serves merely as a setting or frame, and that it does not compete with the subject. If you heed these simple rules of composition, your pictures will be more appealing.

(No. 7)



*Simplicity
plus rhythm*

Portable Microfilming

Students of Australiana find most of their material for research in the State public libraries where there are adequate facilities for obtaining photostat or microfilm copies of manuscripts, etc. But it is sometimes necessary to go further afield, and the student is frequently obliged to visit a country town library or a provincial newspaper office for first-hand material that has not yet found its way to the larger public institutions.

Everyone who has experienced the tedium of copying by hand the lengthy columns of newspaper files has wished for a means whereby such records could be quickly duplicated for casual perusal under more favourable conditions.

Photography is the obvious answer to this problem, but it is not every student of Australiana who is sufficiently conversant with the technique of close-up copy work with the camera, and few people engaged in literary research would care to carry about the heavy and bulky impedimenta usually associated with the task.

An A.P.-R. Editorial Contribution

Our own experience in this respect has led to the development of a compact, lightweight and practically foolproof piece of apparatus that simplifies the copying of newsprint almost to the point of automatism.

The apparatus consists of a special stand to hold a Retinette or Retina camera and a lamp that can be plugged into any standard 240v. power outlet.

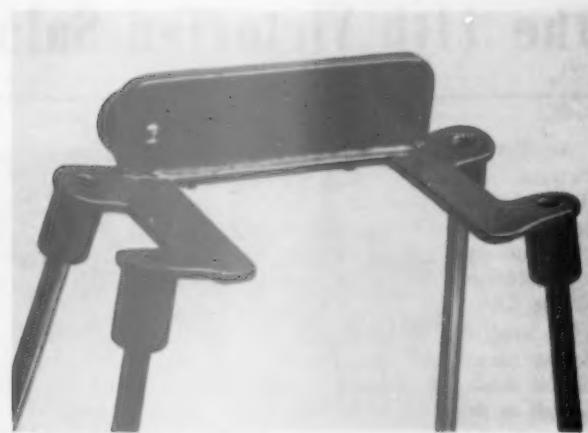
The outfit is quickly taken apart and, with the camera, packs into a small parcel that can be carried amongst the personal gear in an overnight bag.

Our unit was designed as the result of considerable experience in the field of country newspaper research and was intended for use exclusively in this connection, but there is no reason why it could not be utilised for the



The complete Recorder ready to make a copy. When working on small format newspapers, such as shown here, the included area is more than the width of two columns. The distance of lamp to object is appropriate to the aperture and exposure mentioned in the text.

The present base unit was built up from welded metal parts, but the handyman may prefer to make a pattern in wood and have the unit cast in aluminium.



A coat of crackle or satin finish gives the unit a professional appearance, and chromium plating makes a nice job of the legs.

purpose of copying the text of a manuscript or a book.

The bracket that holds the camera is made in one unit of metal, but a modification of this design would permit this part to be made from wood. The illustrations show what is required. It is only necessary to make up some type of a rigid base for the camera that will serve to retain the detachable legs in the correct relationship to it. The legs are 16" in length, which includes $\frac{1}{2}$ " of screw thread. The set of the legs covers a spread of 10 $\frac{1}{2}$ " by 7" which permits the copying at each exposure of half the length of a double column of newsprint.

The lamp we use is a 250-watt mirror-backed globe, which requires no external reflector, while the lamp bracket has been

adapted from parts of a spring-clamp reflector unit. Operation is simplicity itself. With a 2-dioptral supplementary lens fitted to the camera, focus is pre-set to 4 $\frac{1}{2}$ feet. Using Plus-X film for greatest convenience, the shutter is set for 1/50 second at f/16. The apparatus is placed in position over the newspaper columns it is desired to copy and the light is switched on. The only detail to remember is to wind on the film after each exposure.

Development of the film is intended to give the best possible contrast with standard materials. We develop our films for 3 minutes at 68°F. in D-72 developer mixed in the proportion of 1:2, and the resulting negatives give good crisp prints when enlarged to the original size of the newsprint.

The 11th Victorian Salon—A Review

An Exhibition of International Camera Pictures, shown in the Melbourne Town Hall, by the Victorian Salon of Photography has fully justified its title by displaying some 338 prints and 77 colour transparencies from 29 different countries of the world in addition to Australia.

The aim of the Exhibition was not to display photographs as such, but rather to exhibit those that showed merit of thought as well as practice and in which there was evidence of personal artistic feeling and execution. The task of the Selection Committee was not easy. It was not for them to please themselves, nor the intended visitor, but to present a well-balanced collection of high standard embracing every field of thought. They were ruthless in their rejection of prints that were little more than snapshots (of interest for their subject matter perhaps but of little artistic merit), of prints that were poor in photographic quality, and others that were examples of photographic technical perfection but little more. The result was a successful exhibition, noteworthy for its sanity with few of those modern excesses whereby some workers, who have little to say, seek notoriety at all costs. It was inevitable, if the exhibition was to be truly representative of all classes, that there should be a few abstractions that would puzzle the average visitor; but for the most part, these had been carefully chosen for qualities of tone or design rather than their bizarre nature.

There is a constant doubt in the popular mind as to whether the subject matter of a picture is of more importance than its technical expression or outward decorative aspect. There is no question as to the truth. The moment one thinks of the story the photographs tells, before the eye is gladdened by the beauty of its general appearance, it becomes a mere snapshot, a record, an illustration, but not an artistic picture. On the other hand, without subject matter you may have a noble pattern or a beautiful design. Nothing will lift a photograph above its fellows and make it command attention quicker than good or striking design. A

By WILLIAM T. OWEN, F.R.P.S.

fine example of this was "Blimp Man" by Harry L. Waddle A.R.P.S., A.P.S.A., a strong pattern of lines radiating from a given spot with the figure of a man at its focal point. Another fine design of quite a different kind, was "The Lonely Boat" by Lucky Che, A.R.P.S. This was typically Chinese in its feeling and simplicity of tones. It should be borne in mind that pattern is not necessarily design; what really matters is that the pattern should be a good design. "Sun Pattern" by John P. Patmios, was technically fine and was certainly a mass of pattern but depicted little design.

Tonal value is another quality that will make or mar a photograph. It is, indeed, on this quality that feelings of mystery, mood and poetry really depend. Tonal value, more than anything, will lift a photograph above the banal and prosaic. A fine example of this was "Aguas Tranquilas" by Bernardino Cadete, which was most noteworthy for the beauty of its photographic quality, the rich tonal values shown in the white sails against a low-toned sky which was, nevertheless, luminous, all succeeded in conveying a feeling of great tranquillity. "Snow-Park Avenue" by A. Aubrey Bodine F.P.S.A. displayed quality in the lower range of tones. It was a night scene remarkable for its feeling of light in darkness and its differentiation of tones at the extreme lower limit of the tonal range. Moreover, it was greatly enhanced by its colour, a dark green, which would not suit many prints.

At the other end of the scale "Winter" by Victor Skita, succeeded from its sheer simplicity; its masterly rendering of the texture of snow was something that could only be achieved by photography.

Figures, when small and incidental, can often be used in landscape with great effect, either as a focal point of interest or to give scale to something large as in "Bryce" by Dr. Grant M. Haist. *Continued on page 323*



ALICE

J. E. McGhee Award

L. J. PARKER
Rochester, U.S.A.

**PRESENTING EIGHT EXAMPLES OF
MODERN COLOUR PHOTOGRAPHY**

The first illustration is from a Flexichrome print and the remaining seven from 24 by 36mm. Kodachrome transparencies (enlarged about 3x). All are reproduced from award entries in the recent 19th Kodak International Salon of Photography.

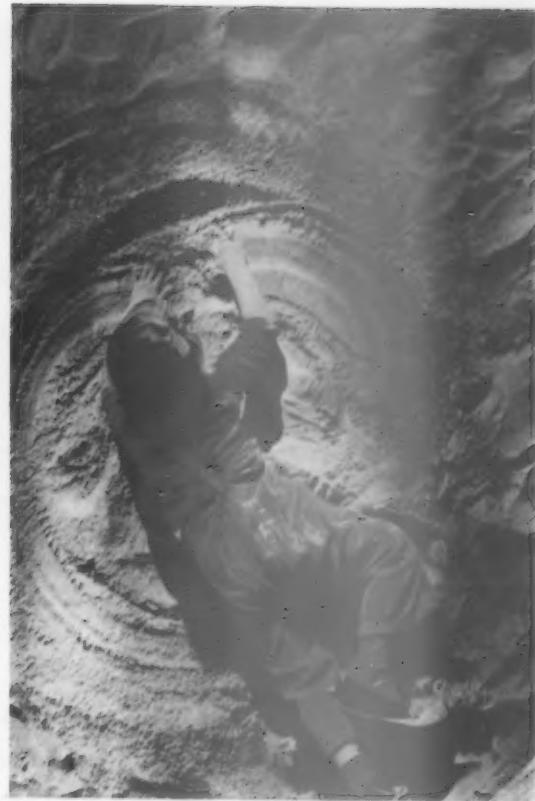


QUAI DE PARIS

E. P. Curtis Award

G. W. BENNETT

Paris, France



LITTLE ANGEL

Silver Medal

Dr. R. F. EDGERTON
Rochester, U.S.A.



DUSK ACTIVITY

Silver Medal

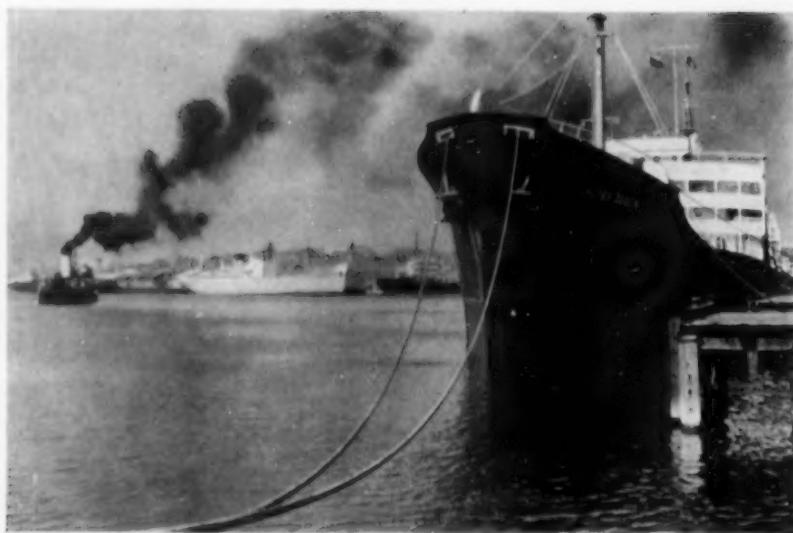
JOHN S. MORTLEY
Sydney, Australia



BRIDGE WORK

Bronze Medal

LOWELL MILLER
Rochester, U.S.A.



PORT HUNTER

E. S. Currie Award

M. TICKLE
Newcastle, Australia



ALFRISTON

Certificate of Merit

PETER WARD

Harrow, England



MALE BLUEBIRD AT NEST HOLE

M. J. Hayes Award

MILTON R. GOFF
Rochester, U.S.A.

A FOURTH GADGETS BOOK

Ideas by "A.P.-R." Contributors—Illustrations by John L. Wiseman

Section 1: Picture-making Ideas.

Section 2: Printing and Enlarging Accessories.

Section 3: Darkroom and Processing Gadgets.

Section 4: Miscellaneous.

PREVIOUS GADGETS BOOKS APPEARED IN DECEMBER, 1944, APRIL, 1948, AND JANUARY, 1952

Note.—All equipment involving mains electrical wiring must be installed by a licensed electrician.

Section I: Picture-making Ideas

A NOVEL RANGEFINDER

By Brian Greed

This instrument costs practically nothing to make, yet it can measure distances as well as an expensive rangefinder. You will need a 16-inch length of $\frac{1}{16}$ " brass welding rod, one piece of close-grained hard-wood, $\frac{1}{2}'' \times \frac{1}{8}'' \times 6''$, and two pieces of sheet brass, each $3\frac{1}{2}'' \times 1''$. This rangefinder operates by utilising the two different paths of light which enter the eyes from a distant object.

The two pieces of brass are bent so that they slide along the smooth sandpapered wooden strip, leaving a $1''$ by $1''$ section protruding. Through the centre of each square projection is drilled a $\frac{1}{4}$ " hole. One piece is secured $\frac{1}{2}''$ from one end by means of a short wood screw, and the other piece is left free to slide.

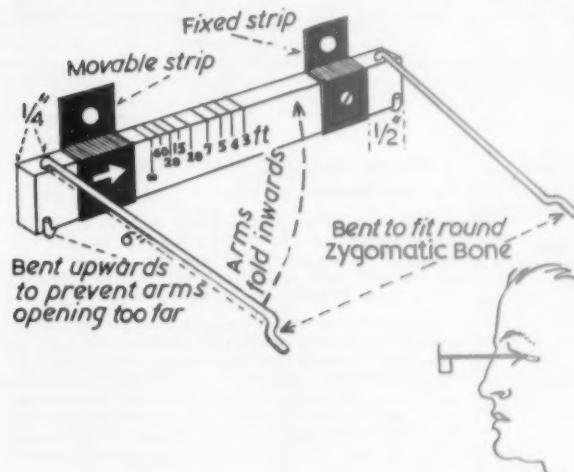
The bar is maintained at a constant distance from the eyes by means of two 8-inch pieces of brass rod. The ends are bent and fit into holes drilled $\frac{1}{8}$ " from each end of the wood, and the "gadget" opens in the manner of a pair of spectacles. The wire protruding from the

bottom of the hole is bent as shown, to provide a stop. The free ends of the rods are bent to fit against the frontal process of the zygomatic bone—the bony ridge situated just lateral to the eye. This bone is covered by only a thin layer of skin, and so serves as a stable landmark to fix the position of the instrument relative to the eyes. This part of the rod may be covered by a short length of valve rubber if desired.

The rangefinder is now ready to calibrate. The arms are pressed against their "anatomical positioners", and a far distant object, such as a church steeple, is brought into the centre of the circle on the fixed plate. Looking at the object now with both eyes, the movable plate is adjusted by sliding it along the bow bar until the two holes can be seen to merge into one, with the object in the middle. This position of the slide is marked as "Infinity". The procedure is then repeated for various distances. A coat of matte black paint on the sights facilitates their use.

To determine the distance of any object, it is but a simple matter to remove the instrument from your pocket, unfold the arms, and, placing it in position, adjust until the object is seen through the two apparently coincident circles, and read off the distance from the scale.

Of course, this rangefinder can only be used by the person for whom it is calibrated; for if someone with differently spaced eyes tries to use it, the results will be quite unsatisfactory. However, when the instrument is used correctly it is surprisingly accurate.



A DEPTH-OF-FIELD INDICATOR

By S. H. Macfarlane

While many cameras have a depth-of-field indicator built into the focussing mechanism, others do not have this feature, and it is then convenient to use a pocket-size indicator. While prepared tables may be available, for most purposes the indicator is quicker, easier and quite accurate enough.

The measurements given in the following description have been found convenient in use, but may be altered to suit individual needs. On two pieces of white card draw circles 3" diameter. One circle (called piece "A") becomes the moving part of the indicator. With dividers, mark off along its circumference sixteen $\frac{1}{4}$ " spaces. The central mark, indicated by an arrow head, is the focusing point. One space on each side is marked $f/2.8$; another space further each side, $f/5.6$; two spaces further each side, $f/11$; four spaces further each side, $f/22$.

To space off the intervening stops, first draw a right angle. Then mark off on each side of the angle one unit—in this case $\frac{1}{4}$ ". The length of the hypotenuse or diagonal is marked off on each side of the arrow head to indicate $f/4$; another similar space brings us to $f/8$; two more such spaces on each side will give the point for marking $f/16$. The circle is now carefully cut out and mounted on the other piece, so that the centres coincide. Some form of pivot is needed, e.g., rivet and washers or small metal screw and a lock-nut.

Before proceeding to mark out the distances on piece "B", a set of hyperfocal distances is needed. This can be obtained from depth-of-field tables, or may be calculated from the formula :

$$H = \frac{1000/f}{n}$$

where H = Hyperfocal distance
 f = Focal length of lens
 n = f Number

When the camera is focussed on the hyperfocal distance for the aperture being used, everything from half the hyperfocal distance to infinity will be in focus. On this principle we may mark out piece "B" as follows : Make a mark at a convenient point to represent infinity. With the right-hand stop-marks set against infinity, mark these distances against the arrow-head and the left-hand stop-mark :

Right-hand Stop	Arrow	Left-hand Stop
$f/22$	12'	6'
$f/16$	16' 8"	8' 4"
$f/11$	24'	12'
$f/8$	33' 4"	16' 8"
$f/5.6$	48'	24'
$f/4$	66' 8"	33' 4"

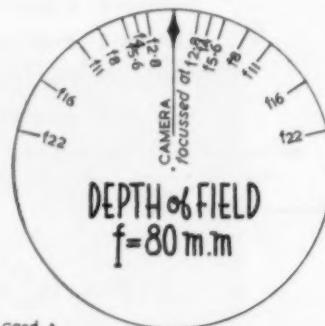
The scale may be extended by setting the arrow against one of the distances already marked, and then marking the near and far limits for each aperture. For example : With the arrow set on 6' the limits would be :

Stop	Near Limit	Far Limit
$f/4$	5' 6"	6' 7"
$f/5.6$	5' 4"	6' 10"
$f/8$	5' 1"	7' 4"
$f/11$	4' 10"	7' 11"
$f/16$	4' 5"	9' 4"
$f/22$	4'	12'

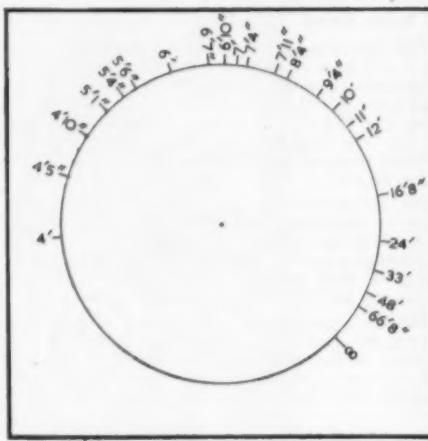
As many of these points can be marked as desired, and further positions obtained by re-setting the arrow and repeating the process.

If prepared with reasonable care, this little instrument will enable the user quickly to obtain the largest

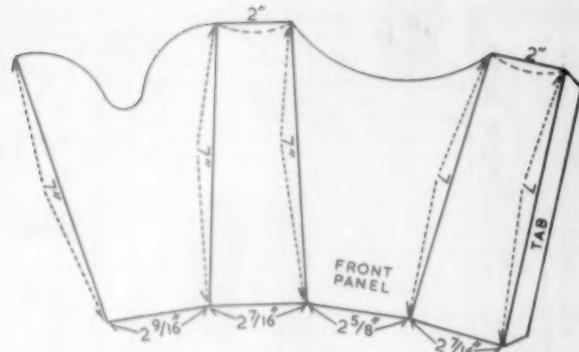
aperture which will satisfactorily give the depth of field required, and also to determine the distance at which to focus. It must be remembered that the focal length of the lens affects the depth of field at a given aperture. If the negative is to be greatly enlarged it is better to use the depth of field for the next larger stop than the one actually to be used in making the exposure.



Card A



→
FOCUSING HOOD FOR YOUR REFLEX
Don Farrant

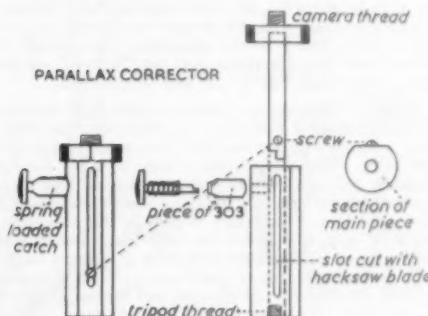


The shape shown was developed to suit an Ikonflex, but minor changes to the base will enable it to fit almost any make. After cutting the outline, use a wheel-type glass cutter to score each fold line; this will make a neater job than any other hand method. The final lap-over should be placed on the inside of the corner join and each fold reinforced with one-inch gummed brown paper tape, both inside and out. The inside of the hood should be painted with artist's opaque lamp black or a similar non-reflecting medium. If you have any oddments of black velvet, a strip glued to the top edges will eliminate the last vestige of light when the hood is in use, making focusing possible under the most adverse conditions. Workers having an enlarger will find a great saving of time and unnecessary effort by carefully tracing the reproduction on greaseproof paper and projecting it per enlarger to the measurements required for the camera in use.

A PARALLAX CORRECTOR

By **A. C. Thomson**

While thumbing through an American photographic magazine, I once noted a gadget made in the home workshop for correcting parallax. But immediately I could see faults and could think of a few improvements. At the time there was no need for me to get to work, as I did not have a twin lens reflex. Recently I became the owner of a new reflex, and as much of my work is close-up, I set to work making a parallax corrector. I wanted something rigid which could be manipulated simply and quickly, something which would move in only one direction—up—and then only the exact distance.



I toyed with several ideas and finally selected some scraps of brass from what is known within the family as Jock's Junk Box. One of the neighbours, who has a lathe, drilled the hole for me in the larger piece of brass. He also had the large die for the thread to fit the tripod position on the camera. The slotting of the larger piece of brass was the hardest bit of work, taking an hour or two with a broken hacksaw blade and then finishing off with a small file. I could find no spring for my catch, but I had a supply of steel wire from around an old gas cylinder. This, twisted around the piece of brass for the pin, soon gave me a satisfactory spring, and the thin portion of an old .303 shell was selected for the spring housing.

Assembly was soon under way. First to make the spring catch and solder it to the main brass tube. The inner stem was then drilled and tapped to take a small pin to run in the slot so that there could be no turning to left or right. Finally the inner stem was measured accurately to give the exact distance between the centres of the two lenses, and slotted to fit the spring catch.

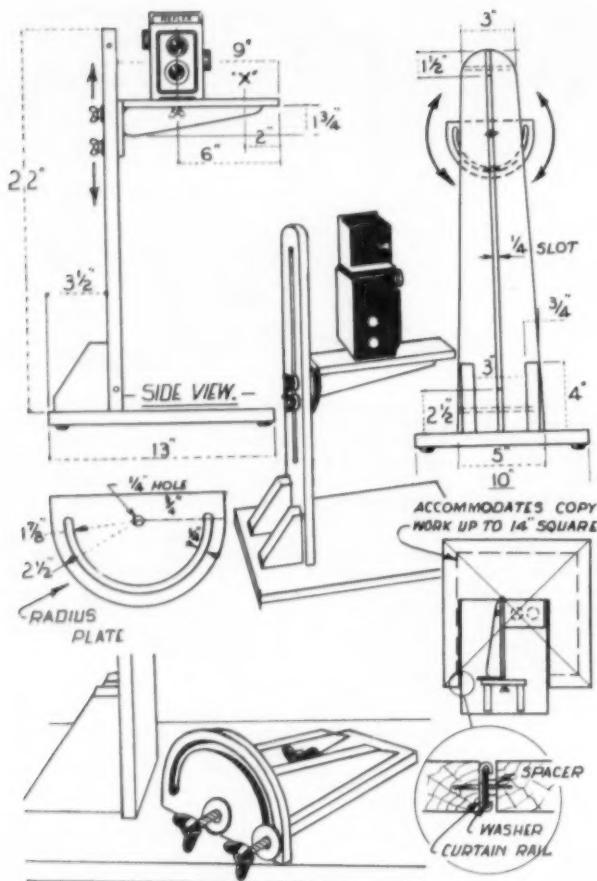
All is now complete—the corrector screws to the top of the tripod; the camera to the top of the corrector. You simply take a view of your subject, when all is in readiness, with one simple vertical pull your camera comes up, your spring-loaded catch slides into position making it impossible to slide down again. You release the shutter and you have it exactly as you saw it.

Now you pull out your release and the camera is able to slide into its original position in readiness for viewing the next subject.

STURDY TABLEPOD FOR CLOSE-UP WORK

By **Don Farrant**

Photographers specialising in table-top photography of scenes or apparatus, of job sequences, etc., often require a steadier support than that given by a pile of text books, especially when they are using a twin lens reflex or one of the heavier models. For those who can turn their hand to a little carpentry on occasion, here is a "tablepod" which will take anything up to a 4 lb. reflex and hold it securely at any angle. It is not meant to take the place of a conventional tripod, but rather to supplement it where much work is done at floor or table level. With slight adaptation it is ideal for vertical or horizontal copy work! Construction is primarily of scraps, the sort you are almost certain to find under



the work bench, and the sizes can be altered considerably without losing any effectiveness. This model illustrated was built for a $2\frac{1}{4}$ " square twin lens reflex and cost eight shillings plus a week-end in time, using hand tools.

The base should be made first. Any plywood over $\frac{1}{8}$ " thick is rigid enough; rubber grommets should be glued and screwed to each corner to protect the surface of the dining-room table. The column is next completed as an assembly, using the oblique offsets from the sides to make the two $\frac{1}{8}$ " timber spacers. It can be made in one piece if a jigsaw is available. Each spacer is glued in place and allowed to dry before the $\frac{1}{8}$ " holes are drilled and the dowelling forced into place. Next, the radius plate—preferably of $\frac{1}{8}$ " plywood—is cut. Care should be used in marking out the position of the holes and slot, as the plate should automatically assure parallelism between camera lens and baseboard when the device is used for copying work. To cut the slot, drill a $\frac{1}{8}$ " hole at each end and join with two jigsaw cuts, finishing the edges smoothly with a rasp. After making up both $\frac{1}{8}$ " brackets and a platform, which can be $\frac{1}{8}$ " or $\frac{1}{4}$ " plywood, the platform assembly can be glued and screwed together.

The next step is the attachment of the column to the base. Here again any lack of parallelism will be a

nuisance, and it is best to use a spirit level or a carpenter's square when completing the assembly. Adjustments to secure a right-angle join are made by shaving the two rear brackets. First, screw the brackets to the base, then the column to the brackets with $1\frac{1}{2}$ " wood screws, checking for a 90° angle before finally glueing each part in place. Two $\frac{1}{4}$ " coach bolts, washers and wing-nuts secure the radius block and platform to the column; while the camera is held to the platform by a $\frac{1}{4}$ " Whitworth wing screw and washer. The size of this screw will naturally depend on the size of your tripod bush, but $\frac{1}{4}$ " is the usual size. Care should be taken to see that the screw does not "bottom" on the sheet metal light-trap at the end of the bush.

If much vertical copy work is undertaken, this can be provided for in two ways: (1) Make the base board large enough to accommodate your subject—not forgetting to offset the column a little to allow for the distance between camera base and taking lens, thus centralising the lens. (2) By the provision of a separate copying board. This board, shown in the plan view, has a $10"$ gap, into which the base board fits. It is, of course, fitted with rubber grommets to bring it to the same level. A number of methods may be used to join the two parts into a rigid fixture, but the one shown is simple and effective. For copy work at a subject

distance of 10" or over, it is necessary to drill another hole in the platform so that about 7" of coverage is achieved before the column obstructs the field of vision. This second hole is marked 'X' in the illustration and the camera is shown in this position in the plan view.

When the job is completed, sand it thoroughly to ensure a smooth sliding action. To assist in later work, markings may now be made on the column; these can fix the required height for exact reduction of copy work, etc. A finish of clear lacquer will protect the markings and woodwork indefinitely and give the tablepod a pleasing appearance.

1½" diameter, a few small pieces of scrap brass for lugs and four $\frac{1}{8}$ " wing nuts and bolts.

Saw the timber into 2' 3" lengths and round the ends of these as shown in Figs. 1 and 2. Mark and cut housings in the centre of each to just half the depth of the timber, taking care that one housing is cut in the upper and one in the lower surface of the respective arms. These can then be assembled with glue and countersunk screws. Mark the exact centre of the junction of the cross-arms and drill a 1" vertical hole to take the upright dowel. It is most important that this hole be dead plumb, for even a slight angular deviation would mean that the top of the stand would be considerably awry. The hole is wiped with glue and a five-foot length of dowel tapped into it.

The metal work could be done at any engineering shop, but, as it is a simple exercise in the use of a drill, a hacksaw and a soldering iron, it should not overtax the ability of any amateur. If a blow torch is available the joints could be made with silver solder, resulting in a stronger job.

Cut the brass tube into two-inch lengths and slit these longitudinally with a single cut. Solder a brass lug on either side of the slit as shown in Fig. 3 and drill these lugs to take a $\frac{1}{8}$ " bolt and wing nut. When the wing nut is screwed up, the tubing will close and grip the vertical column of the stand. One brass disc is next soldered to the tube at a point opposite the slit. The second disc is soldered to the brass rod, bent as shown, and when the brass ring (to house the light socket) is attached and the discs drilled and connected by a $\frac{1}{8}$ " bolt and wing nut, this section is complete.

The device, which holds the two columns together and enables maximum extension of the stand, is made from two 2" lengths of brass tubing. These are slit as before, brass lugs attached, and the two tubes are joined at points opposite the slits. Wing nuts and bolts are fitted to holes drilled in the lugs. For a positive return action in these fittings when adjusting column height small springs could be fitted between the lugs.

Finally, the unit should be lightly sanded, all sharp edges rounded and the woodwork appropriately painted. An attractive finish is obtained by clear varnishing the metal fittings and wax polishing the woodwork. Several of these stands can be stacked in a corner occupying little more space than the base area of an individual unit.

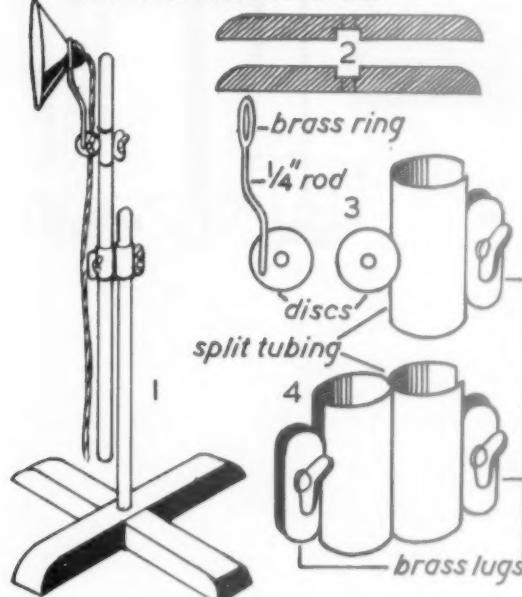
MAKE YOUR OWN LIGHTING STANDS

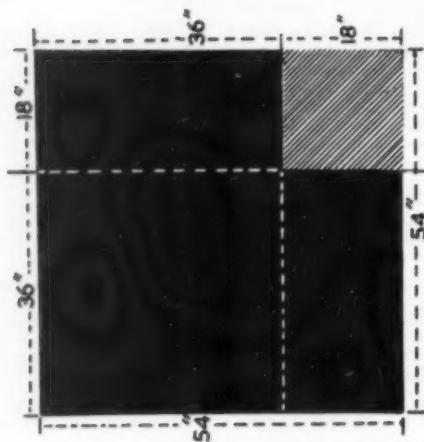
By J. P. Gleeson

Over a period of eighteen months I have used stands similar to the type described here and they have given every satisfaction. They are very flexible, allowing the lamps to be tilted to almost any angle and permitting subject illumination to be made at any height from a few inches to ten feet above floor level. Another advantage is their stability. Mine have resisted onslaughts that would certainly have overturned the lighter, tripod-type, metal stand.

The materials required per unit are five feet of 2½" square dressed hardwood, ten feet of 1" hardwood dowel, six inches of brass tubing of 1" internal diameter and $\frac{1}{8}$ " wall, two brass or copper discs of 1" diameter—halfpenny coins are the right size—a 6" length of $\frac{1}{8}$ " brass rod, 1 metal ring (to house light socket) approx.

LIGHTING UNITS IN TIMBER





A PORTABLE CHANGING BAG

By L. C. Gentle

Have you ever been caught away from home and darkroom with the film winding mechanism of your camera jammed and one of your exposures half wound off? This is but one of the many awkward predicaments which can be alleviated by carrying a changing bag.

One and a half yards of 54", good quality, black Italian cloth and a yard of $\frac{1}{4}$ " elastic are all you need. Above is the cutting diagram.

Join the two 18" x 36" pieces on the long edge with a double seam. Then make two separate sausage shapes from the joined pieces and the 36" x 36" piece. Place the joined one inside the plain one, taking care that the seams of the outside and inside bag do not coincide. Now turn in the double cloth ends to take a running string (in this case the elastic). Tie the elastic to make a small opening, which must be stretched to get your hand in, and so that the opening at each end will close firmly round your wrists.

This bag is light and portable and just the thing inside which to load your developing tank in daylight. If the quality of the black cloth is good enough you can use the bag in sunlight, though it is wiser to work in shade or indoors.

A SIMPLER, BETTER NECKPOD

By Ron Freer

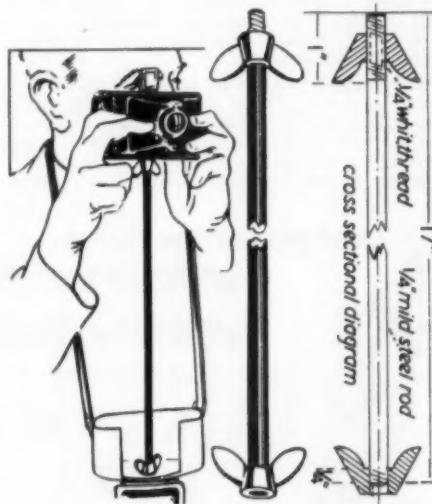
A neckpod is a desirable accessory for both the serious amateur and the professional. With this simple attachment for your camera, it is possible to give exposures as short as one-fifth of a second.

The neckpod has three big advantages: It is ridiculously easy to make—7 minutes work; its cost is negligible—it requires no extra neckstrap; it just screws into and between the camera and its case.

Materials required: Seventeen inches of $\frac{1}{8}$ " mild steel rod threaded to 1" on one end and $\frac{1}{4}$ " on the other end with Whitworth thread—if your camera has the continental tripod bush, get $\frac{1}{4}$ " rod and similarly thread it Whitworth; two thumb screws to fit above; sufficient plastic radio "spaghetti" closely to fit the rod.

Fit the spaghetti on to the rod so that it ends just where the threads begin. Fit the thumb screws at both ends as shown and make sure the one on the short-threaded end is tightened up securely. The neckpod is now ready to use. Just screw one end into the camera and the overhanging thumbscrew on the other end on to the camera case screw.

A handy addition is a ball-and-socket head between the camera and the neckpod. Adjustment of the camera case strap can be made to suit the circumstances.



Section II: Printing and Enlarging Accessories

A PROJECTOR-ENLARGER

By B. M. Hann

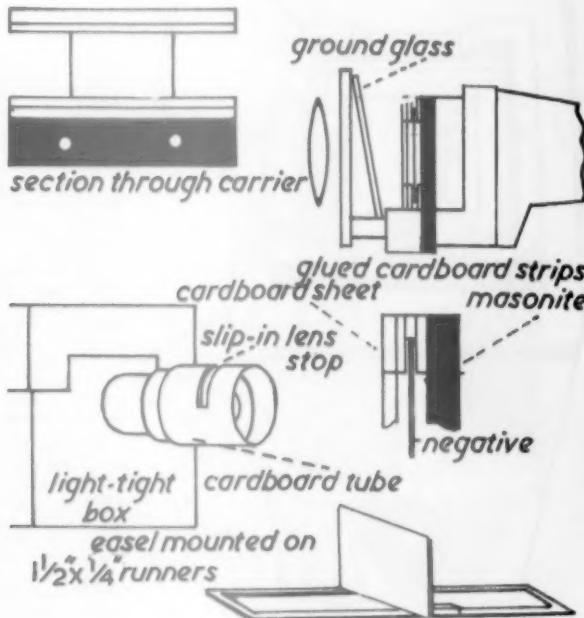
These instructions are intended to show how you can convert an Aldis projector for use as an enlarger. Prints made with my unit, and sent to the A.P.-R. competitions, have been commended for their technical quality; definition is excellent and any shortcomings in my prints I now feel to be due to reasons other than my method of enlarging.

The first problem was one of making the unit light-tight. This was overcome by placing the projector in a cardboard box, 15" by 8" by 7½". A hole was cut in the front for the lens and it was made not too tight a fit, but not so loose that it would allow light to leak out onto the print. A small hold in the back of the box accommodated the light lead.

I made a lid from black paper and adhesive tape with slides about 4" deep; light leakage is negligible. A piece of masonite serves to carry the weight of the projector on the bottom of the box. I use a 100w. lamp, which I find more than adequate. But it is necessary to stop down the lens in order to obtain good definition at the edges of the print. My original stops were small holes bored in cardboard discs, which were then placed in a slot in a cardboard tube slipped over the lens mount. More recently I bought an old iris diaphragm, which gives me stops from f/6.3 to f/32.

Since the use of stops in front of the lens plays havoc with the light distribution in a straight condenser system, I use a piece of ground glass which rests between the carrier and the condenser. The pattern of the ground glass is visible in the print only when using the smallest stop.

With a 4" lens at f/22 there is considerable latitude in the positioning of the negative, especially when the degree of enlargement does not exceed six diameters.



USEFUL ABRASIVE REDUCER

By Stanley E. Deja

A thick salve made up of powdered Bon Ami and high-grade sewing machine oil makes the best abrasive reducer I have been able to buy or make. The cost is very small. It is useful for reducing strong highlights, pencil marks, friction marks, etc., on either fronts or backs of negatives.

A CONTACT PRINTER

By D. C. Stewart

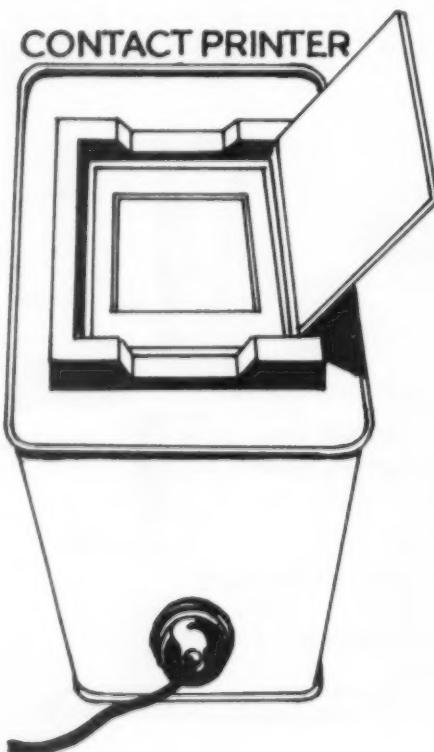
Recently I changed my 35mm. camera for a 127 reflex type. Consequently I found that the need arose of having some means of making contact prints for pictorial and record purposes, and so that I could decide which negatives would be best enlarged I decided, therefore, to construct a printing box.

A search through a pile of odds and ends revealed that I already had most of the parts. The requirements are: A metal printing frame—wood or plastic would do; a one gallon oil tin; a piece of ground glass, 4" by 3"; a piece of masonite, 8" by 5"; a 25w. pearl lamp and socket, flex and line switch. The first step is to remove the lid portion of the tin without damage. This is easily done with a rotary tin opener. Swab the tin clean with petrol and paint white if desired, although the model shown was left in its natural state and performs just as well. The space left by the lid is occupied by masonite cut to fit as neatly and tightly as possible with the aid of a fret saw and block plane. Before

finally fitting this, however, a rectangle (or square) should be fretted out exactly in its middle to accommodate the printing frame, which can then be bolted into position. On the *underneath* side of the masonite attach the piece of ground glass with the aid of strong cement and strips of cellulose tape.

A hole to take the globe fitting is now cut in the side of the tin about three inches from the bottom. If standard fittings are used it would be found that the globe will centre exactly. Actually, a 40w. globe was used at first, but was found to be a good deal too strong, allowing some exposures of less than one second. The complete electrical hook-up should be installed before fitting the lid. When doing this, small brads can be driven through the tin to secure it in position; this will provide a permanent fixture. On the other hand, lightproof adhesive tape will hold it in position quite well and will permit subsequent removal should the globe fuse at any time.

The ends of the printing frame can, if required, be channelled out to allow the passage of strip of film, thereby removing the necessity of cutting into separate negatives. This further allows for the placing of velvet strips in the channels for protection against light leak, scratching and dust. A final touch can be added by screwing thin metal strips into position—the author used pieces of corset stiffeners—across the channels to facilitate easy retention of the film roll, which can become unruly at times. Also, the removable panel in the printing frame can be permanently hinged by first backing it with masonite, and then attaching it to the outer frame by means of a strip of soft leather or stout canvas.

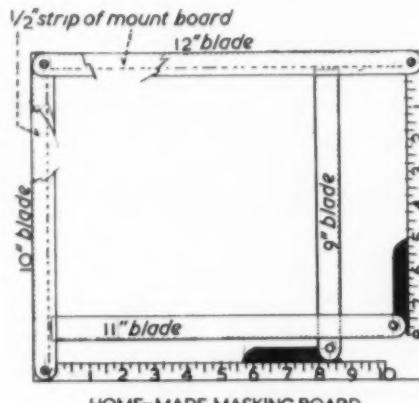


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A HOME-MADE MASKING BOARD

By Brian Greed

A simple, yet effective masking board may be constructed from five hack-saw blades, two rulers planed to $\frac{1}{2}$ " wide, a piece of smooth mounting board, and a quantity of $\frac{1}{4}$ " timber—packing cases or fruit boxes are ideal. However, the size of the board is limited by the length of hack-saw blades available—usually twelve inches is the maximum. Therefore the largest convenient board can be 10" by 12", which comfortably accommodates paper up to 8" by 10", while a smaller size may be constructed, using 8" and 10" blades. The



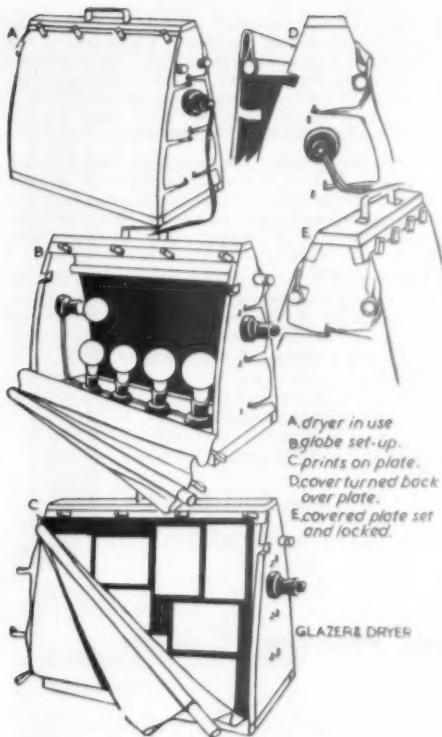
HOME-MADE MASKING BOARD

advantage of using hack-saw blades is that in them we have a ready-made metal strip with a perfectly straight edge.

A piece of flat board is made by screwing two 1" by $\frac{1}{2}$ " by 10" pieces of wood across the underside of a number of 12" long pieces of packing case timber totalling 10" in width. The upper surface may be left rough, as an excellent surface for focussing may be produced by glueing a sheet of 10" by 12" matte white mounting board on top of the base.

On two adjacent sides of the base two lengths of $\frac{1}{2}$ " wide mounting board are glued exactly at right angles, and on top of these, overlapping to a width of $\frac{1}{4}$ " or whatever margin is desired, two hack-saw blades are screwed as shown. Two 3-inch lengths, reduced to $\frac{1}{2}$ " wide, are cut from one of the remaining blades, and the teeth are ground off by annealing the blades at red heat, and allowing to cool. The teeth can be sheared off with tin snips.

10" and 12" blades are taken, and to one end of each, exactly at right angles, a prepared three-inch length is soldered. The length of these blades is then adjusted by cutting their free end, so that when they are aligned against the rulers they project slightly under the edges of the fixed blades on the masking board. The paper is inserted by placing two edges under the fixed blades and then sliding the movable blades—pressing them against the rulers to keep them square—over the two remaining edges of the paper until the desired dimensions are obtained. These may be easily read on the graduations of the rulers.



the under-surface. I glued a common tape-measure into the upright, first planing a thin strip off the wood. This makes it possible to repeat an enlargement at any time without any preliminary experimenting.

A PRINT DRYER AND GLAZER

By R. J. Laughton

The framework of this useful accessory consists of a baseboard, two end pieces and a top section, all shaped as shown in the illustration. I use for glazing plates two pieces of chromed metal, each 18" by 24", which are polished on both sides. They fit into grooves on the base board, curve along the end pieces of the frame, and are secured at the top by four cleats on each side of the unit.

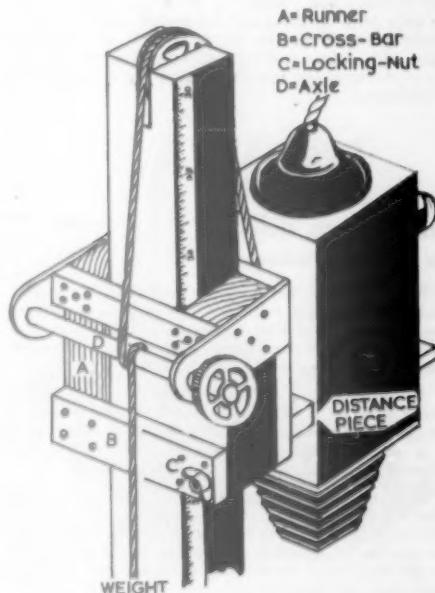
The prints are held in position on the plates by canvas aprons which are gripped at the bottom between the lower edges of the glazing plates and their respective grooves. The upper edge of the canvas is secured by means of a dowel which is passed through a hem in the canvas and is held in the slots provided. The edges of the aprons are drawn tight by loops of elastic attached to convenient hooks. Heat is supplied by six 25w. lamps. Twenty-two $\frac{1}{2}$ -plate prints will glaze on this machine in fifteen minutes.

AN ENLARGING AID

By J. R. Brown

In common with many amateur photographers, I have made several enlargers from time to time, each one a little better than the one before. My latest has now been in use for some years and has proved very satisfactory. The column is a smooth piece of wood 3 inches by 2 inches, bolted securely to the bench, which also houses my masks and papers in shelves below the enlarger. Arrangements have been fitted to allow me to alter the focus of the lamp in relation to the condenser. The condenser is a twin plano-convex condenser 6 inches in diameter—this allows me to enlarge from any negative up to half-plate size (4 $\frac{1}{2}$ by 6 $\frac{1}{2}$).

I have overcome the weight problem by mounting a 2 $\frac{1}{2}$ " pulley in a slot on top of the support and using a counter-weight. The carriage for the enlarger consists of two runners made of 3" by 2" timber fastened to another piece of wood holding the distance pieces and spaced by two cross-bars at the back of the column. Attached to this carriage is an axle, made of 1" dowelling, having a wheel attached at one end as shown. The sash-cord used to carry the counter-weight and enlarger is passed round this axle—once in the case of my instrument—and the weight is attached below. To hold the enlarger in position, the lower cross-bar is fitted with a bolt and wing-nut, shown as 'C' in the sketch. The cross-bar has a strip of rubber fastened to



NEW MOUNTS FOR OLD!

By T. Murray

White or light-coloured mounts being *de riguer* at all photographic exhibitions, the question of renewals soon becomes a major problem to the exhibitor. Many factors combine to reduce the life of a mount. Insufficient packing and thumb-tack hanging in many agricultural shows; dusty positions in country pavilions, and warping and wilting under dry conditions eventually ruin all but the heaviest boards. Storage at my home in North Queensland often gives rise to a crop of freckles or rust marks over the mount surface. It is safe to say that a print will outlast three mounts.

A cheap and effective solution is to cover the old mount with drawing paper; the print is easily removed. If attached with dry mounting tissue, the electric iron will do the job; if an adhesive of the paste variety was used, a good soaking in the bath will be safe for print and mount.

The best and cleanest paste for the jobs of renovation

and re-mounting is ordinary gelatine, as used in the kitchen. It is well-nigh invisible if a spot goes in the wrong place. A good formula is: Soak $\frac{1}{2}$ oz. of gelatine in 6 ozs. of distilled or rain water for at least one hour. Melt in water bath over gentle heat and subsequently slowly add 2 ozs. of methylated spirit while stirring. A few drops of carbolic acid are useful as a preservative.

The "tools of trade" can usually be found around the house. A sheet of flat galvanized iron, at least 3' by 2', a rafter square 24" by 16", a knife, a 2½" flat brush, viscose sponge and print roller. Most important is a few sheets of newspaper; their use is obvious, I hope.

Light-coloured, thin wrapping paper should be pasted on the reverse side when that covered with drawing paper is dry enough to trim to mount dimensions. This counteracts the buckle and, if anything, leaves a slight convex surface for the print to 'work' on.

After a little experience one has a plentiful stock of good sturdy mounts at a trifling cost.

Section III: Darkroom and Processing Gadgets

DUMMY CLOCK DEVICE

By J. E. Jones

For those who do not have a regular timer, or an alarm clock in the darkroom, here is a suggestion. Get some old clock which will no longer run, or else just the face and hands of a clock, and place it close to your print washing and fixing sink. When fixing or washing starts, set the hands on this old clock-face even with your regular clock. It is then easy to see, by glancing at the old clock, when fixing or washing commenced.

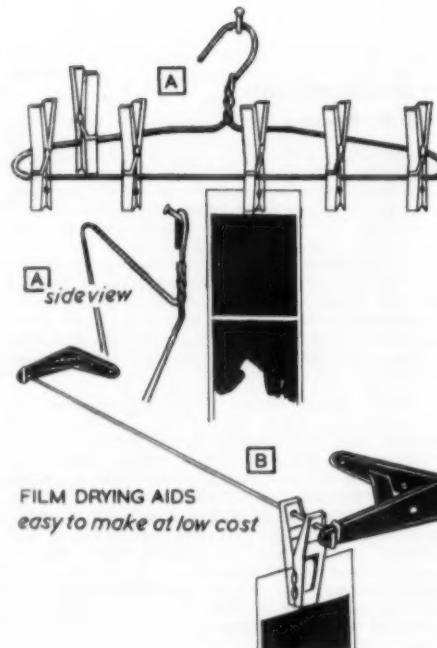
FILM DRYING AIDS

By John H. Wiseman

For those who have not an organised darkroom, and, on developing, wonder where to hang their films, these two ideas may be acceptable. 'A' is made from an ordinary wire coat-hanger and can accommodate many films, according to the film size.

Method of Making.—Press the hanger flat on a table under a board or flat object with hook and portion of hanger overlapping. Bend the hook downward until it is at right angles with the main portion. A few wooden clip pegs complete the ensemble.

'B' is composed of two metal shelf supports—several sizes are available—screwed firmly to the wall, back of door or preferably beneath a long shelf. Plastic clips are best for this method of hanging, as the small holes in the clips allow for threading of wire that is drawn taut when threaded through screw holes in the support.





1 Bracket for hanging.

2 Rod for suspending film.

3 Water inlet connected to tap by rubber tubing.

4 Tiny hole in siphon to control flow of water.

5 Siphon made of 3/8" diam. copper tubing.

6 Barrel of washer made from 3' galvanised downpipe.

7 Inlet of siphon to be approx. 3/8" from bottom of barrel to allow intake of chemical-laden water.

8 outlet of siphon.

9 Film hanging from clip

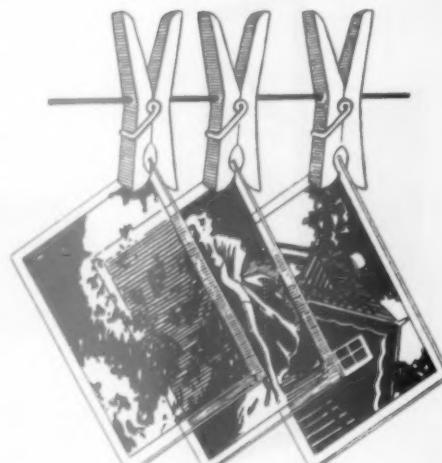
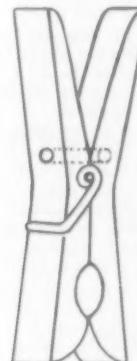
The water rising in the barrel will then seal the hole and re-start the siphon. In actual use it will be found that a balance is created, and the level of water in the barrel will remain constant irrespective of any variations in water pressure.

The film, with clips attached, is suspended in the washer from a wire rod (2). Connect a length of rubber tubing from a convenient tap to the short pipe (3) and adjust flow at tap.

SAVING SPACE WHEN DRYING FILMS

By Paul B. Schroeder

After noticing a recent suggestion for saving space when hanging films up to dry, I want to send you my own method. It is simpler and five or six films can be hung in the same space. We use wooden clothes pegs which are comparatively inexpensive. We drill these with a $\frac{1}{16}$ " drill and string them on wire.



A WASHER FOR ROLL FILM

By V. A. Wall

Here are details for the construction of a washer for roll film, which I made from simple materials. It is easily constructed and the amateur who takes the trouble to make it or have it made for him will find that the arm-aching job of washing films is completely eliminated.

The barrel (6) is a piece of 3" diam. galvanised down-pipe 3' 6" long. It should be slightly flattened so that the greatest width is 4". Cut a piece of flat galvanised iron to an oval shape to fit one end and solder it in. This is the bottom. Solder along the folded seam of the barrel for its full length so that it will not leak. Three-quarters of an inch from the top drill a hole and solder in a piece of $\frac{1}{8}$ " copper tube about 2" long (3). Rivet on a bracket (1) so that the washer can be hung vertically from a wall or plank.

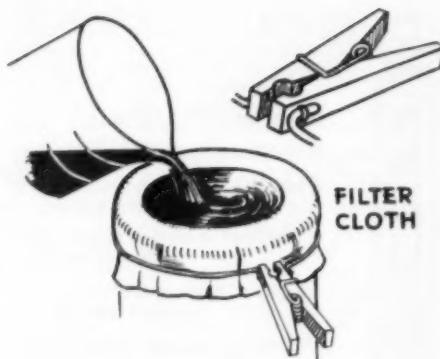
The siphon (5) is made from $\frac{1}{8}$ " copper tubing, which can be purchased from a refrigeration engineer, who will also bend it. The short leg should be approximately $\frac{1}{2}$ " from the bottom of the barrel, and the long leg comes through a hole in the bottom and is soldered in position close to one side, and this forms the outlet (8). The siphon is *inside* the barrel, and is held there by wire loops which come through small holes in the barrel and are twisted and soldered on the outside.

A tiny hole is made in the top of the siphon. The position of this hole is shown in the diagram at (4). As it is difficult to get a drill small enough for this hole, the best way to make it is to file a spot on the copper tube until it is thin enough to pierce with a small sewing needle. Any error at this point can be easily corrected with a touch of solder. The hole must be very small. As it is difficult to adjust the tap flow to equal the suction of the siphon so as to maintain a constant level in the barrel, the function of this tiny hole is most important. Should the siphon suck too fast, the hole will admit air and break the vacuum.

A CONVENIENT DEVICE FOR FILTERING SOLUTIONS

By F. Doughty

For most normal filtering of solutions, fine muslin will suffice, and the use of filter papers is not necessary. Here is a convenient method of supporting the filter-cloth while in use. Take a piece of stout wire and bend it into a circle to fit the neck of the bottle or jar which is to contain the filtered solution. Bend back the ends of the wire so they can be slipped into staples or wire loops on the outer sides of a regular wooden spring clip. When the ends of the clips are sprung together, the ring is expanded sufficiently to fit over the mouth of the bottle or jar, as indicated in the illustration. On releasing the clip, the wire is drawn tight, holding the filter cloth firmly.



A DRYER FOR QUARTER-PLATE GLASS NEGATIVES

By F. T. Charles

This gadget is a most useful little affair for drying quarter-plate glass negatives. Moreover, for handiness, it folds up into a very small space.

The back is about 18" long and 2½" wide, front 16" long and 1" wide. The small blocks at each end are 3" long; these are hinged to the back and front pieces, the hinges being in opposite positions—that is, the bottom hinge is on the inside, the top-back on the outside, the front ones in the opposite positions. The nails are driven in from the back—for preference, these should be copper, but galvanised clouts may be used.

To complete the arrangement, a hole in the top of the back piece should be made for hanging up or for suspension by wire.



WHEN WATER IS SCARCE

By E. A. Jenkins

For those who suffer from a scarcity of water during summer the following method of washing prints may prove very useful. After removing a dozen or so prints from the fixer place them in a pile in a dish containing about a pint of water. Allow them to soak for five minutes with a little agitation, then place them in the following solution for five minutes :

Bicarbonate of soda . . . 1 level teaspoonful
Formalin $\frac{1}{2}$ oz.
Cold water To make 20 oz.

The formalin is not essential, but, as the alkali has a softening effect on the gelatin, a non-acid hardener is desirable in warm weather.

Remove the prints and place them in a pile on a sheet of glass and squeegee them to remove the surplus water. Place them in another change of water but put the print that was originally at the bottom on the top of the next pile and repeat the whole way through. After five minutes remove them, squeegee in a pile and put them in the next change with the bottom prints at the top as before.

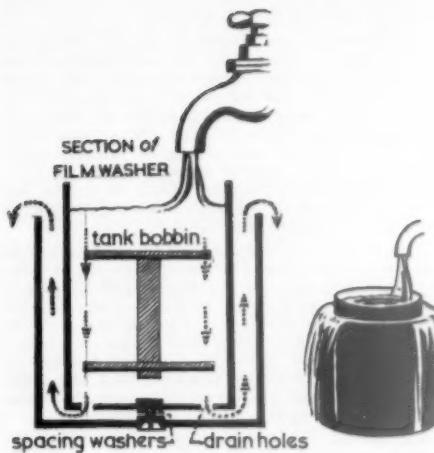
Six of these changes with the intermediate use of the squeegee will be sufficient to remove all active hypo. I have prints washed by this method several years ago which show no sign of fading and shown no reaction with Kodak Hypo Test Formula HT2. A dozen 2½" by 3½" single-weight prints may be washed by this method in less than a gallon of water in 40 minutes.

Prints rinsed and placed in the above hypo neutralizer for five minutes may be placed in the first bath of a ferricyanide-sulphide sepia toner without any fear of total reduction taking place, thus saving a great deal of time and water.

A FILM WASHING TANK

By John Rahmann

This tank will operate on any flow of water, no matter how small, and has the advantage that it drains from the bottom, thus ensuring the efficient removal of hypo solution, which, being heavier than pure water, sinks to the bottom of the tank. Should the flow of water fall to a trickle or stop entirely, the film will remain immersed in water.



The materials and tools required are an absolute minimum. Two tin cans of suitable size for the apron or tank bobbin, one bolt and nut, and a couple of washers complete the materials; and a drill or punch, and a paint brush are the only tools required.

The inner tin should be of sufficient size to accommodate the bobbin or apron on which the film has been developed and a few inches greater in height. Several drain holes are punched or drilled in the base of this tin and it is then bolted inside the other tin with a couple of washers to hold it clear of the bottom. This outer tin should be slightly larger in diameter than the other but lower in height. Its height should be such that, when assembled, its rim is just higher than the top of the bobbin placed in the inner tin. When water flows into the inner tin the level rises to slightly above the rim of the outer tin and remains at this level, being continuously drained through the bottom and over the rim of the outer tin.

Two coats of liquid porcelain or good enamel will prevent rust and provide an attractive finish. My washer has been in use for washing some fifty 35mm. films during the last two years and has proved entirely satisfactory. Tests with permanganate indicate that hypo is removed completely in 20 to 30 minutes using only a gallon or two of water.

Section IV: Miscellaneous

A SLIDE PROJECTOR

By J. G. Thurling

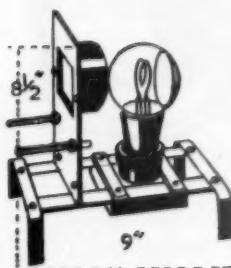
Here is a brief description of a home-made slide projector suitable for a throw of up to twenty feet. Excellent results can be obtained with it. The dimensions of the projector will depend on the lens, condenser and lamp used, so most measurements have been omitted. The scales and rule in the photographs should be sufficient for the handyman.

The basic framework is made from $\frac{1}{2}$ " x $\frac{1}{2}$ " brass. The pieces are cut and drilled in pairs and the legs cold-bent to an angle of 90 degrees, rounded at the corners. A piece of $\frac{1}{8}$ " brass plate is cut and drilled to hold a short length of 3" diameter brass tubing which, in turn, holds a condenser over a 2" square hole. The

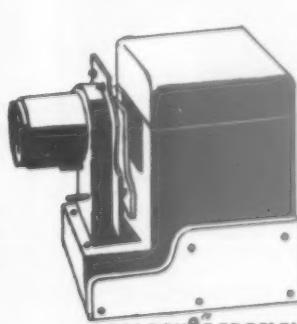
plate is bolted at the bottom to the brass laterals at an angle of 90 degrees. Two 4" by $\frac{1}{4}$ " bolts, with heads removed, are mounted on the plate to hold the slide carrier and lens. The E.S. lampholder for the 100w. 240v. lamp slides backwards and forwards between the brass laterals and can be rotated and raised or lowered to permit accurate focusing of the light. The lampholder is held in position with a locking screw.

The lens assembly is made from telescoping brass tubing, the inner one being 3" in diameter. A hole to take the lens is cut in a thin piece of brass and the latter is soldered to one end of the inner tube. The outer tube is mounted in a piece of $\frac{1}{2}$ " wood, which has two holes drilled for it to fit over the two 4" bolts. The 13.5cm., f/6.8 lens is from a 3-plate camera, the one used to take the accompanying photographs. The

the skeleton

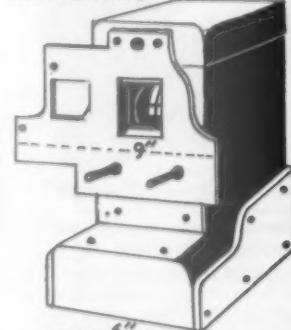


side view



SLIDE PROJECTOR

lens removed



focal length is altered with a portrait attachment. Care must be taken that lamp, condenser, slide and lens are all on the one axis and parallel.

The moving part of the slide carrier is made from 3-ply wood and 16 and 18 gauge aluminium; the pieces are cut out and then glued and bolted in a "sandwich". The fixed part is made from $\frac{3}{8}$ " wood and 16-gauge aluminium. This part has three free-running pulley wheels to carry the moving part, two at the bottom outside the two 4" bolts and one at the top. The latter can be seen in photograph "B". Protruding bolts at each end of the moving part determine the limit of traverse. The lamphouse is made from 18-gauge aluminium, painted dull black inside and dull grey outside. Both the top and the back are removable, the latter giving access to the lamp. The top is moulded around a wooden mould to the size required. Half an inch below the top, and 2" above the lamp, is a louvre almost as large in area as the top. The back is $\frac{1}{2}$ " shorter at both top and bottom than the overall height to allow air circulation. A piece of $\frac{1}{2}$ " plastic covers each side at the bottom to give a more finished appearance. This could carry a switch for the lamp.

TESTING SHUTTER SPEEDS

By E. R. Cornish

The method adopted for testing the speeds is by no means new but should prove of interest to others who may need to make a similar investigation. The main piece of apparatus is a gramophone turntable which, of course, is governed to run at a uniformly steady rate. In this particular case it was an electric turntable, and the speed was set to 80 revolutions per minute, instead of the normal 78, the timing being readily checked from the seconds hand of a watch. A sector of white paper of radius equal to that of the turntable disc, and embracing an angle of 40 deg. at the centre, was attached to the turntable by means of plastic tape. The angle of 40 deg. was chosen at

random as being sufficient to provide a good image while the turntable was in motion.

As the turntable would revolve through 80 revolutions per minute, it would turn through 80/60 revolutions per second. Any one part of the turntable, therefore, such as the leading edge of the paper sector, would rotate through 360 deg. in one revolution, or through $80/60 \times 360 = 480$ deg. in one second. The idea, then, was to photograph the rotating paper sector at various shutter speed settings, and, by measurement of the angular travel shown on the resulting pictures, to calculate the actual lengths of time that the shutter was open.

Accordingly the turntable was set up in a well-lit position—in this particular experiment, out of doors on the shady side of the house—and accurately levelled by means of a spirit level. The camera was set up on its tripod astride the turntable and fixed by means of the universal tripod head so that the lens was pointing vertically downwards. It was levelled by means of a spirit level laid across the back and at the same time the lens was set vertically over the centre of the turntable by the aid of a plumbob.

The turntable was then plugged into a power receptacle in the house by means of a long lead, a suitable exposure for the turntable itself—not the white paper—determined, and a series of photographs of the revolving turntable and rotating paper taken at various shutter settings; stopping down, of course, to maintain reasonably accurate exposures with decreased shutter speeds.

Brief calculations will show that, if the shutter speeds are correct the degrees of rotation of the sector, as measured on the finished prints, should be as follows:

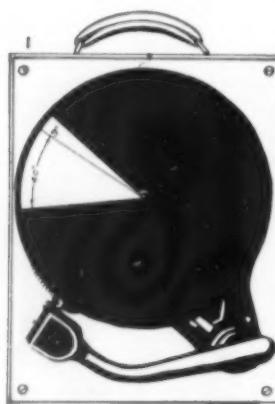
For 1/200 sec., 480/200 deg. = 2.4 deg.

For 1/100 sec., 480/100 deg. = 4.8 deg.

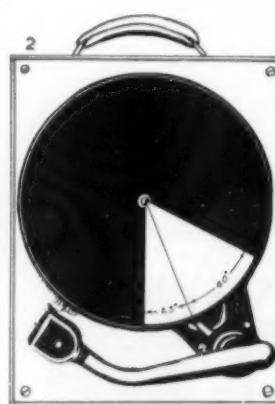
For 1/50 sec., 480/50 deg. = 9.6 deg.

and so on.

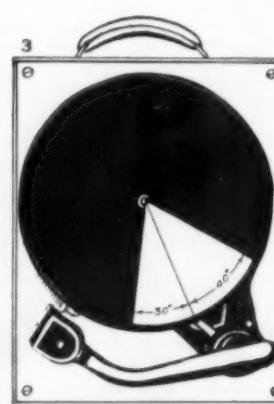
Figs. 1, 2 and 3 show some of the results obtained. The degree of rotation of the disc on these is derived by first measuring off on the white image the angle of 40 deg. that is embraced by the paper sector when stationary. The remaining part of the white image



Nominal speed 1/100 deg....
Angle of travel should be
4.8 deg....
Actual angle of travel 9.0 deg.
Actual shutter speed approx
1/53 sec.,



Nominal speed 1/50 sec....
Angle of travel should be
9.6 deg....
Actual angle of travel 23 deg.
Actual shutter speed approx
1/21 sec...



Nominal speed 1/25 sec....
Angle of travel should be
19.2 deg....
Actual angle of travel 30 deg.
Actual shutter speed approx
1/16 sec...

then covers the angular travel for each period of shutter opening. At speeds slower than those to which the illustrations relate the edges of the white image are somewhat blurred, not only on account of the movement of the sector but also because a certain degree of this movement takes place while the shutter is in process of opening to its full extent and then closing again. Under this condition it becomes necessary to mark what may be termed an average position for the edge of the white image.

Results of the complete investigation are set out in Table 1. The real shutter speeds, in Column 4, are calculated from the formula

$$R = S \times A/T$$

where R = real shutter speeds in seconds

S = shutter setting in seconds (Col. 1)

T = theoretical angular travel in degrees for that setting (Col. 2)

A = actual angular travel in degrees as measured from picture (Col. 3).

TABLE 1

Shutter Setting, Sec.	Angular Travel, Deg. Theoretical	Angular Travel, Deg. Actual	Real Shutter Speed (Approx.), Sec.
S	T	A	R
1/200	2.4	3	1/160
1/100	4.8	9	1/53
1/50	9.6	23	1/21
1/25	19.2	30	1/16
1/10	48	98	1/5
1/5	96	160	1/3
1/2	240	260	1/2

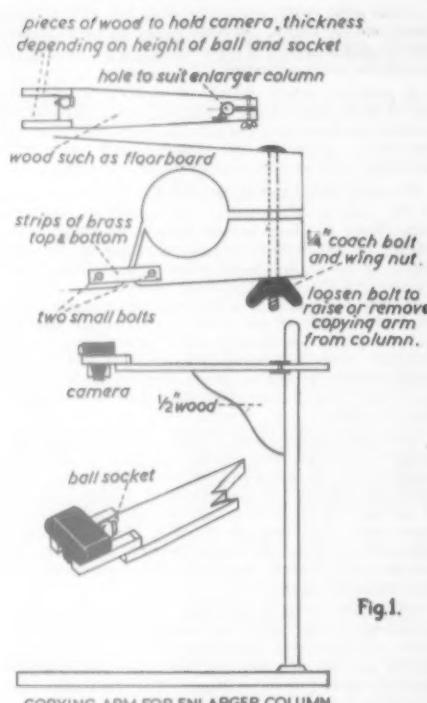


Fig. 1.

COPYING ARM FOR ENLARGER COLUMN

pressure on the bolt, the arm was easily raised or lowered on the column.

Figure 2 resulted from trying to correct converging parallels. I found that there was insufficient room in the carrier to permit tilting the negative, and the alternative was to tilt it inside the bellows. The negative was held between two glass plates, which were bound together at one end with adhesive tape and the lower glass attached at the other end to the wooden frame by the same means. The negative could then be tilted by means of the wire handle as shown in the diagram, and when the masking board was tilted in the opposite direction full correction of convergence was achieved without any loss of definition.

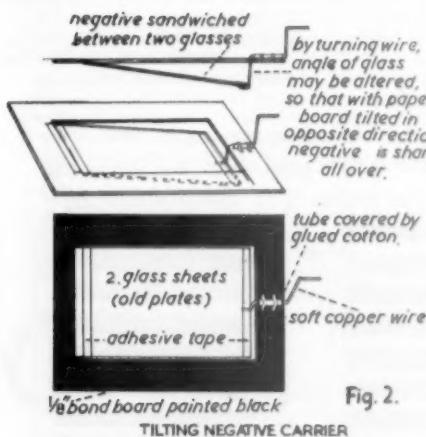


Fig. 2.

ТИLING NEGATIVE CARRIER

TWO HANDY ITEMS

By L. Hawke

Figure 1 shows a copying arm for holding my Retina 1a camera, which is giving excellent service. When I had to copy 1,250 items from cash books and ledgers for taxation purposes I used the arm on the enlarger column in conjunction with a close-up attachment and found I could copy anything. Focusing was by scale or ground glass, as necessary. The camera was attached firmly by a ball-and-socket head which was attached to the arm by a $\frac{1}{4}$ " bolt. By slackening the

A CASE FOR KODACHROME SLIDES

By R. M. Robertson

This carrying case is intended to be a help to the 35mm. colour or black-and-white enthusiast who desires to keep his slides or uncut rolls in well-protected condition. It is not like the stock models supplied by photographic dealers, but is designed especially for the big collector.

With the plywood from several old packing cases, after a couple of week-ends of work I produced two excellent, light, wooden cases, either one of which when completely filled would weigh no more than a light suitcase. And the cost included only the locks and handles and some felt lining. →

I can now carry anywhere with me either of my cases, one of which contains 3,700 2" by 2" Kodachrome slides; and the slides are kept dust-proof and practically moisture-proof.

If possible, select timber of uniform quality and free of flaws and cracks. Plane and dress the wood to uniform thickness and cut it to the respective sizes. The dimensions given in the diagram will produce a medium-sized case which will be easy to carry.

One-inch brads should be half driven into the wood at the ends or edges where you intend to make the joins. Take the four narrow lengths of board, comprising the top, bottom and two ends and apply a film of glue where the brads will come through. Firmly nail together the four pieces of wood. You will now have an open, oblong box. Run a film of glue around the four edges of one side of one of the larger boards and nail this into place. Do likewise with the remaining piece. This will result in a completely enclosed box. At this stage it would be wise to punch in the heads of all the brads. Now put the box aside for several hours to allow the glue to dry.

When the glue is hard, a finely-set smoothing plane should be run all over the box to remove any slight roughness or irregularities. Next scribe a line right round the middle of the top, bottom and two ends of the box. With a very fine-toothed tenon saw cut right round and through the box. A light straight-edge tacked up to the scribe line will help keep the saw on a true course. The box will now separate into two identical halves.

Around the inside of both halves of your case cut and fit, but do not fix, pieces of three-ply board 2 $\frac{1}{2}$ " wide. These will not come quite level with the sides of the box for a reason we shall see later. The four pieces of three-ply should fit quite snugly. The two longer sides of these inserts should now be marked with fine pencil line 2 $\frac{1}{2}$ " apart. The marks represent the centres of the divisions between the rows of slides. Each piece of wood should be cut half-way through the three-ply with the tenon saw. The pieces are then placed back into the case halves and either glued or nailed permanently into position.

The required number of pieces for dividing the rows may now be cut to length. Use for this purpose $\frac{1}{8}$ " three-ply. If you are making your case to the measurements given with this article you will have to cut 14 pieces. Two pins (common household pins) should now be gently tapped into the ends of each of these thin pieces of wood. The surplus length of pins must be cut off to within $\frac{1}{8}$ " of where they enter the wood. When this has been done you will find that by placing the pins into the cuts made by the saw you can push them in or out at will.

One-and-a-half-inch brass hinges should now be screwed onto the two halves of the case, thus making them into a single unit. The locks should also be screwed in position. A better type of lock is preferred, as your valuable slides can then be kept under lock and key.

The last piece of timber must now be fitted to one of the halves of your case. It will act as a dust excluder and will also serve to prevent the slides tumbling out when you open what is virtually the lid, although it is actually one of the halves of the case. Two light aluminium lugs should be screwed into this half of your case near the hinges, allowing sufficient room for the insert lid to just slip under.

I drilled a hole through two 3" length of old alarm clock spring and riveted two heavy nails through the holes. I cut each nail off $\frac{1}{2}$ " long as in the diagram. After screwing the springs into position you will find that the detachable inside lid can be securely locked in position by the tension of the springs. Two small grooves will have to be filed under each nail on the springs to allow them flex and to permit the lid to close properly.

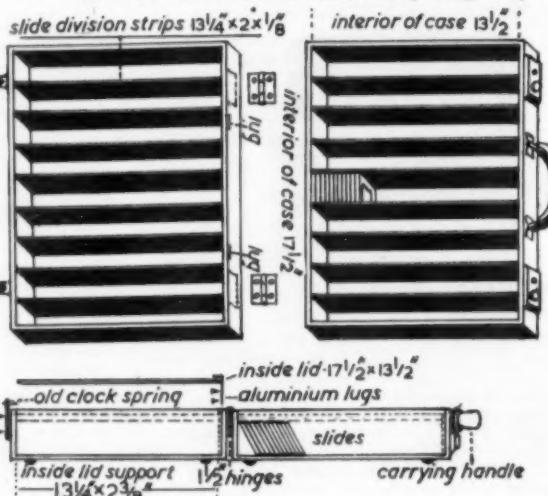
The case should now be lined with very thin felt. Cut the felt to size and make certain it fits nicely before it is glued into position. Make the glue very thin by the addition of hot water and apply it with a brush over the surface to be lined. Place the felt in position, patting it into close contact with the wood. The detachable inside lid must, of course, be covered with felt, as it is this same board which serves as a dust excluder. When you place it in the case you will notice that it only enters partly within either side of the two halves of the case as they are brought together in closing, and, if you have been accurate in the fitting, only the merest pressure is necessary completely to close the case around the felt-covered interior lid.

The handle can now be attached to the half of the case that does not support the locking device for the inside lid.

Before you stain or varnish the case, putty up any nail holes. Three coats of clear varnish give the case the appearance of a highly-polished surface.

MEASUREMENTS for KODACHROME SLIDE CASE.

OUTSIDE MEASUREMENTS when closed 18 $\frac{1}{4}$ " x 14 $\frac{1}{2}$ " x 5 $\frac{3}{4}$ "



The Northern Exhibitions (N.S.W.)

Between Newcastle and Tamworth exist half a dozen active photographic centres and here four important exhibitions are conducted annually. In this résumé I intend to discuss briefly the recent Muswellbrook and Quirindi exhibitions so that exhibitors and intending exhibitors may perhaps realise their value and reap some benefit for next year's shows.

Muswellbrook. Both Muswellbrook and Maitland held their well-established "Nationals", and in each case well over 100 prints were accepted for hanging from all states of Australia, except Western Australia. The Editor of *The A.P.-R.* acted as judge for the Maitland fixture, while Muswellbrook, for the first time, introduced a panel of three judges. It was interesting to note the number of good prints that received recognition at both shows.

Pride of place in each salon went to C. L. Leslie of Queanbeyan for his atmospheric landscape, "Homing".* This print "stood out" by virtue of its

*To be reproduced by invitation at a later date.

delightfully artistic treatment, rich image tone, and superb technical quality. At Muswellbrook, E. Robertson, A.R.P.S., (Adelaide), and C. S. Christian (Canberra) were awarded bronze medallions. E.R.'s study "Mata Hari" was a superlative example of his famous character portraiture and one which, I believe, has been included in Australian-American exchange portfolios. C.S.C.'s subject was a subdued landscape of the very pictorial Duntroon area near Canberra. As group exhibits, the work of C.L.L., E.R. and C.S.C. excelled, both on artistic and technical grounds. Their pictures effectively captured the mood of the subject matters presented.

Landscape work predominated so far as numbers were concerned; however, for all-over quantity and quality, portraits and character portraits formed the strongest class. The majority of the landscapes, while being aesthetically pleasing and of sound technique, seemed to lack that intrinsic beauty of mood which lifts them above the average. Very many were presented in a rather factual manner.

J. L. Phillips (Sydney) was well represented in the awards. His "Leaf Rhythm"—a delicate and simple piece of decorative work—particularly appealed. N. Ozolins (Cardiff) was represented by one of his sandhill pictures which attracted many favourable comments from spectators, mainly due to its crisp rendition of texture.

Of the more formal portraits, Muriel Jackson's "Aspiration"—an *A.P.-R.* prizewinner—showed excellent flesh detail and good expression.

Few architectural pictures were shown—the leading entry in this class being F. L. Erlington's "Sunlit Pillars". Child studies, too, were not numerous. From a group submitted by H. C. Devine, "Hey Mom" was chosen as worthy of special mention. These two branches of photography should be better supported in future exhibitions.

Of course, there were many more very striking pictures in an exhibition which attained a high standard and which proved a tribute to the excellent stewardship of Gordon McCalman.

It was pleasant to meet our Editor and his wife at Muswellbrook—and certainly he seemed to be enjoying

By DENIS SAUNDERS

the experience of looking at an exhibition which he had not judged. It appeared that the Keast Burkes were the guests of Miss M. McCalman at "Karingal" about ten miles out of town on the Sandy Creek road.

Quirindi. For the first time the Quirindi Exhibition was conducted along salon lines and the result must have been very gratifying to all concerned. The white mounts were clipped on to black Sisalcraft which showed the prints to their best advantage. An additional innovation was the awarding of five bronze medallions to the winners of each class. Mr. J. W. Metcalfe of Sydney judged a very wide range of subject matter, submitted from all parts of N.S.W. and South Australia.

It was most pleasing indeed to see the President of the Quirindi Camera Club, R. A. Newcombe, gain "print of the show" for a very appealing child study. F. E. Asher of Tamworth gained a "double" with "The Baptistry" in the architectural section, and his decorative study "Gerbera Fantasy"—a back-lit study of two flowers on a textured base. The winning landscape was K. A. Fox's "Great Australian Loneliness", which showed to advantage the value of cattle tracks as leading lines in a composition.

From nearly 100 entries, Quirindi, Scone and Tamworth gained nine of the eleven prizes awarded, ample proof that the work in this area is of a high standard and a tribute to the camera clubs concerned.

Apart from the prizewinners many other prints were worthy of commendation. N. Ozolins supported the exhibition with a fine group of entries including "On the Lee Side" (an award winner at Tasmania) and "Splendour of the Morning" (an *A.P.-R.* cover picture). M. R. Pocock and L. J. Dundon both of South Australia exhibited prints which had been Highly Commended at both Maitland and Muswellbrook.

Another interesting print was Quirindi worker P. Ryan's decorative—a clever example of multiple toning.

It was noticed throughout that many exhibitors did not gain the utmost from their respective subject matters. In many cases a change of viewpoint would have made all the difference.

Intending exhibitors, too, should strive for the best print quality possible. When a low-quality print is placed side by side with work from Australia's leading pictorialists lack of quality is most noticeable and most condemning from the judge's point of view.

After this fine initial exhibition, I think that in 1955 Quirindi could make a big improvement in the show by abolishing the distinct sections and conducting an open salon. Most judges see that all types of subject matter receive recognition, and support for such a show would be truly justified.

Congratulations are in order to the stewards and the exhibitors who made both these exhibitions outstanding successes.

Review of April Portfolio

It was interesting to look over the April portfolio *Speed and Action*, if only for the reason that outside of the daily press we seldom see a representative range featuring this particular type of work. The field is one in which plenty of luck is needed; moreover, when we are dealing with a speed subject there is little or no time for preparation—one can only estimate the probable course of the action and endeavour to plan ahead accordingly and capture the motion at that pre-determined spot. So, if we are to end up with a first-rate interpretation of movement on paper, success must be considered a matter of good luck plus perfect timing. There is another aspect, too, which must not be overlooked and that is the question of arrested motion; this particularly applies in the photography of athletes, horses, etc., in which the final result may either really suggest movement or just appear quite static.

The truth of the above remarks can be appreciated from a study of our introductory print which is J.K.J.'s "Evening Practice". Here the oars have just left the water, leaving behind them disturbed patches of wash that very nicely aid the feeling of action. The slightly rippled surface of the water overall is also most useful; so is the backward lean of the scullers and the shrewd placing of the craft within the limits of the frame.

The two seagull prints to be seen in the next opening are certainly in direct contrast, yet both are very successful in their respective spheres. In R.R.'s "Standing Room Only" the feeling of movement is ably assisted by the four standing birds which also provide a suitable base for the trio just alighting. There is no great feeling of movement but then none was required, for the mid-air birds are merely quietly gliding to a stop and any vigorous feeling of movement might well have been out of place here. On the other hand anyone who is familiar with gulls must have seen them as they noisily quarrel over floating titbits as depicted in K.C.K.'s "Lunch-Hour Rush". The sense of movement here is largely due to the presence of those two birds on the left which appear ready to dart into the fight at any opportune moment. It was unfortunate that the remaining bird—the one in the top-right corner—seems so indecisive in his outlook; although he assists the composition he tends to slow down the tempo. Once again the choppy nature of the water suited the general mood.

Overleaf, the waiting figure in D.L.F.'s "Relay" seems rather prominent in view of the excellent action displayed in the other three racing figures—perhaps a change of viewpoint would have yielded some improvement. I also feel that the action tends to be slowed down by the close trimming to either side, this having caught slight extremities of limbs in each case though as far as the right-hand runner was concerned there is some excuse in that her hand appears to have impinged on to another waiting contestant.

Timing was well chosen in J.C.'s "Rehearsal" with the two rear acrobats just leaving their partners but with the leading figure in full somersault. The dark background was very helpful while the synchroflash lighting contributed to the general theatrical impression.

There is good action in P.D.W.'s "Broad Jump" but the impression would have been better with an

By KARRADJI

even lower ground-level viewpoint and so have rendered the jumper quite clear of the distant shrubbery, and show him really flying through the air; as it is, it appears as though the figure is being supported by the greenery. The straight-on viewpoint is satisfactory but I must say that I do not care for the cut into the model's left fingers.

I cannot quite make up my mind about N.O.'s "Here You Are!"—perhaps it is the feeling at the back of my head that the hat was just put there; actually, I feel that its presence as a motive is not altogether necessary. The trimming, the angle and the radiation of the steps help the movement considerably.

R.K.B.'s "Smoke Ring" is well captured photographically but the impression is considerably weakened by the dominating hand and over-large inclusion of tie; if both these are covered over, the reader will understand what I mean. The important feature here is the action of the lips and the emergence of the smoke therefrom. The lighting is well handled except for the fact that overmuch falls on that left ear—still, this element can be easily toned down.

Though effectively photographed by the well-known method of "panning", R.J.P.'s "Whizz!" hardly conveys any impression of actual movement; such treatments always convey to me the idea that it is the background that is moving. B.G.'s picture immediately below, to my way of thinking, appears to call for fairly drastic trimming; at any rate surely nothing has been gained by the inclusion of that eye-catching signal down the left margin. My recommendation would be to trim off both signals from the top and as far as the chimney from the left (and at the same time including a little more on the right) for, after all, it is the belch of smoke that determines the impression of power and movement.

C.T.'s "Breathing Central" troubles me because I cannot see the source of the columns of steam—the inclusion of a little of the engine chimneys would have been helpful in this respect. Apart from that, all those horizontal and verticals tend to slow down the action.

I like G.H.M.'s "Dawn Departure" which has been very satisfactorily photographed with the odd clouds most happily echoing both the shape and the movement of the departing aircraft. The latter is well placed, allowing us to feel its rushing speed. It will be noticed here that the fact of the wing tip touching the print edge in no wise slows down the speed—this is because of the upward tilt of the wing and the fact that there is so much "air" around the craft. We feel that the 'plane has just entered the field of view and will very quickly disappear from our sight. The tonal scheme is excellent.

The concluding picture, which I am told has been erroneously captioned and attributed, is well presented, photographed as it is from an exciting low angle which gives the line overhead an upward slope that very considerably emphasises the feeling of pre-determined action and briddled strength. I doubt whether the inclusion of the traces of landscape is of any value for, under the circumstances, no base material is needed. A trim might be considered as far

Concluded on page 323.

Review of Contest Entries

NUMBER OF ENTRIES	108
(A/S 16, B/S 38, A/O 22, B/O 32)	
NUMBER OF COMPETITORS	51
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	23

K.L.A., Paddington.—HC for "June, Study No. 1" as an interesting portrait in modern unconventional style with excellent tonal rendering.

P.A., Paddington.—Award for close-up of brush-and-comb-set grouping mainly on technical grounds—hardly pictorial when considered as a subject. Print should have been a shade darker for the particular toning process selected—as it is, the lighter tones appear to have commenced to break up.

B.A., Scone.—Welcome to the contest and congratulations on HC at first appearance. This was mainly on general grounds of technique and approach—as a subject the moored launch or fishing boat is one of the over-popular ones here.

C.A.A., Willoughby.—Glad to hear from you again. Your Cobbity Chapel print gained HC for a pleasant result with a fairly difficult subject.

A.K.A., Townsville.—Of your trio we prefer "High on a Hilltop", though here we believe that impact would be improved by trims just to touch the outside leaves at left and top. The technique is attractive. The waterfall subject is well handled and probably represents as much as could be done with this particular motive. "Old Timers" is fair but appears to suffer from a degree of diffusion; if re-photographed the miscellaneous dead sticks and brambles might as well be removed prior to pressing the release.

A.F.A., Randwick.—You have certainly struck a new note in modernistic portraiture—it effectively conveys the title, too!

G.S.B., Toowoomba.—All three tree studies embody a promising outlook. "Winter" was the most satisfactory as a subject but the enlarging technique adopted does not appear to have been suitable; by printing-in the sky area you have thrown the interest into the foreground where it is not required. If the subject is still available, re-photograph it using a contrast filter. We also consider that a better result could be obtained with the subject depicted in the award print "Sunbathed"; preferably you should select a more dramatic type of lighting and also eliminate most of the scrubby material in the foreground. Midday lighting conditions were also unsuitable for "Tree Picnic" and we imagine that a viewpoint featuring the purely decorative angle might have been found—one in which the rather commonplace fireplace element did not appear.

I.H.B., Coburg.—All four entries show something of an enterprising outlook but somehow in none of the prints was complete success achieved. "Bark and Shadows" is perhaps the best but the result is surprisingly contrasty considering the quoted exposure of 1/25th sec. at f/11—it may be possible to obtain a better print. "Evening" shows a better tonal range but the subject matter was rather slight and the

composition is weak. "Water's Edge" is more in colour vein; reduced to the black and white we have strong contrasts—again there is no particular composition. "Liquid Sunshine" is also a colour subject—reduced to black-and-white there is very little to it. We strongly recommend a course of study of the various *A.P.-R.* portfolios with a view to coming to closer grips with your subject matters.

G.A.B., Hawkesdale.—Boat print much too hard for a subject of this type in which rich image quality is essential if the mood is to be carried through. Apart from that, the subject of moored rowing boats is unfortunately somewhat over-popular. For your album make a softer print—one with some detail in the highlights—and also take trims from either side. "Pastoral" is rather the other way with the print too soft and lacking in character especially as regards the all-important clouds. This is the type of subject that seems to call for some unusual effect of light and shade.

A.P.B., Launceston.—Hearty congratulations on "Pencil Pines" which gives us something a little different in the field of Australian landscapes. We would recommend a three-quarter-inch trim from the top.

E.B., Haberfield.—All three entries bear evidence of an interesting outlook. The car headlight road study is very ingenious, though we should have liked to see a slight trim from the top and perhaps the inclusion of a lonely figure trudging homeward (exposure for the benefit of other enthusiasts, one minute at f/11 on Super-XX film.) The decorative subject tends to be a trifle puzzling; would be better as a composition in our opinion with the stalks coming from the bottom-left corner, *i.e.*, printed sideways and with the negative reversed, also taking slight trims from left and top. Flashing might have been more successful than pencil work for "Shadows on Gum" by providing a more convincing base; apart that, the feeling of light and shade is very good.

K.B., Eastwood.—Neither subject offered you very much—if anything at all. "Under Repair" makes a novel record supported by suitable print quality. "Moorage" is rather empty and the print on the hard side; try for a better print and take substantial trims from right and foot.

W.T.B., Elliott.—Welcome to the contest. "Minature Whirlpool" appears to be of novelty interest only; apart from that, the print is very much under-developed. Try for a richer print and take trims from either side and from the foot in order that the whirlpool is sited somewhere near an intersection of thirds.

J.B., Buranda.—"Rain Bent" is perhaps the best of your four tree studies; it has good atmosphere but remains somewhat weak as a composition with no element to counteract the strong lean of the tree—what appears to be required is an opposing diagonal in the cloud formation to hold it up. Next would come "Defiance"—we think this might be considered with trims of 2½" from the top and ½" from the foot with a view to emphasising the weirder elements of the tree—rather too general in its present shape. "Four of a Kind" is interesting—pleasing grouping but one which would be more impressive if photographed in the presence of some unusual lighting or atmospheric effect. For your album we would recommend a square trim. The remaining print shows first-rate print quality but is mainly of novelty value as a subject. Your print technique is very satisfactory.

D.L.B., Miranda.—Award for "When Day is Done" as a very interesting dusk impression; considered as a composition the interest tends to be very scattered. We would suggest trims from left and top with a view to bringing the chimney to an intersection of thirds.

I.H.C., Hamilton.—Child home portrait mainly of family interest; pictorially it would stand very substantial trims. The tree study had possibilities but the flat lighting did not offer much chance of success—worth trying again.

I.R.D., Auburn.—Welcome to the contests. Your technique is fair but neither subject offered much in the way of possibilities—perhaps you were led astray by the superficialities of colour. "Little Stream" is the better and here you might experiment in the way of darkening the banks to either side with a view to emphasising the S-feeling of the stream itself. A lustre paper would be preferable to the glossy. "Still Water" is very distant and flat in its lighting. This type of subject becomes appealing only in the presence of some special effect of light and shade.

G.A.D., East Ivanhoe.—Very superior technique is in evidence in "Ocean Entrance" but, beyond that, the interest is mainly textural. The print appears to offer possibilities for several varying trims. "Shadows in the Sand" is very convincingly recorded—a pleasant little scene yet somewhat "busy" as a composition.

A.K.D., Lindfield.—Full marks for your very superior print quality this month. "Regal Splendour" (HC) is the better of the two and just missed out on the award list due to very severe competition. "Graceful Group" hardly impresses us in this respect; beyond that, the arrangement is far from strong as a composition.

D.N.D., Haberfield.—Congratulations on "Landfall"—a delicate and charming result from comparatively slight material. In any future prints an effort should be made to darken the foreground or, at any rate, reduce the amount of eye-catching material in the area. Further congratulations for "Snow Gum"—here the battered boulders echo the struggle of the living tree.

F.L.E., Narramine.—HC for "The Old Vine" which appeals very strongly as a whimsical record. We imagine that the composition would be considerably improved by trims from the foot and left. "Tortured Existence" gained HC for somewhat similar reasons—and again we believe that the general impact would be improved by suitable trimming; this time from the foot and right.

G.E., Papatoetoe.—The close-up "That Looks Good" is the best of yours; weaknesses are the distracting background and the fact that both sources of light are rather far to the rear. The other two child studies represent excellent family records. The tree studies are not so successful owing to the lack of simplicity of treatment; "Tei, Tei" is the better, subject to a slight trim from right and say an inch from the top.

D.H.F., Kingston.—We considered "All My Own Work" to be the better version as it possesses the greater degree of animation. Both are pleasingly unconventional.

M.F., Taylor's Arm.—We could not resist the impressive technique of "Fighting the Elements"; nevertheless it is not considered very strong as a basic arrangement. Perhaps the answer is to be found in some form of twisted trim.

B.G., Hamilton.—HC for "Arms Outstretched" which shows nice technical quality and a good appreciation of the requirements of pictorialism. We feel, nevertheless that you will have to sacrifice quite a lot of the cloud interest in order to make the best of this subject. A trim of $2\frac{1}{2}$ " from the top would greatly improve the general balance of the composition and the context of the main subject matter.

F.G., Launceston.—Congratulations on prize award for your windswept sand-dune subject. The tonal range at the main centre of interest is very pleasing

but unfortunately confined to a comparatively small area—thus we suggest substantial trims from right and bottom.

G.H., Mid. Brighton.—Your kookaburra subject received an HC award in appreciation of your success with a difficult subject. The fine parallel lines in the background may have been due to telephone wires but if this is not the case you would be advised to ascertain the cause of this fault so that it can be avoided in future.

B.J.H., Rockdale.—HC for "Poplars" which is quite a pleasing example of the pictorial qualities of these beautiful trees which never fail to appeal. Technical quality is good and you have made the best use of the lighting to bring out the modelling of the foliage. In any future prints you might correct a slight tendency for the verticals to appear to be falling slightly to the right.

R.M.K., Townsville.—Both of your entries received an HC award and they differ so greatly in subject matter and treatment that we can hardly say we prefer one more than the other. According to accepted standards the figure in "At Rest" has been placed too centrally and this fact rather cramps any idea of spaciousness on the right-hand side of the picture. Your other print is an attractive tree study; you appear to have made the very most of your subject.

J.A.K., Bonegilla.—Of your three "Slender Beauty" gained HC for its superior technical quality and, whilst the central placing of the subject leads us to the opinion that this is merely yet another portrait of a tree, there is something most attractive in the tonal range and the lighting. The other entries are much too scattered and confusing.

F.R.L., Riccarton.—Congratulations on gaining First (Equal) for your human interest subject which is a very good example of the candid-camera technique—is worthy of considerably after-work to make the most of this excellent subject. We suggest trims of 1" from the top, bottom and the left, and three inches from the right. Both of your others are inclined to be over-contrasty. "Youthful Appetites" shows rather disturbing out-of-focus in the middle distance where there is a good deal of interesting matter which seems to call for greater detail. There is also a lack of unity between the two animals that obviously are intended to be the main centre of interest. Your other subject is rather formal for a landscape which suffers, if anything, from the inclusion of too much interest.

U.L., Townsville.—All of your four are well presented but we prefer "No. 1" which received a prize award for its interesting tracery pattern of branches against the background of an interesting sky. "Departing Day" is one of those instances where the inclusion of extraneous interest tends to detract from the general quality of the composition. A considerable toning down of the highlights on the building in the lower left-hand corner would, we believe, totally improve the unity of this picture. In "Expectation" we think the same idea could have been conveyed more effectively by a change of viewpoint with the idea of excluding at least two of the figures. Your natural history subject has been treated in pictorial style but subjects of this kind are better when the specimen takes up the major part of the print area. Moreover, they usually call for a very high degree of technical quality.

E.L., Kyogle.—Congratulations on prize award for "Sunlit Branches" which is a very fine technical effort though somewhat over-printed. Two of your other prints received HC for technical excellence. The telephone wires in "The Viewfinder" are rather obvious; these should be avoided at all times unless they are actually being used as an integral part of the composition.

D.G.L., Roseville.—“Quiet After the Storm” gained a prize award for excellence in composition and technical quality. This picture shows singular unity of purpose and you appear to have made the most of your print by judicious trimming. The lack of punch in your other print is somewhat disappointing when compared with the night picture.

M.J.M., Swansea.—Hearty congratulations on two awards and two HC with four entries. Of the set subject entries we much prefer “Windblown” mainly for its excellent tonal quality and presentation generally. However, there are several surface defects that should receive your attention. The dead tree study although beautifully presented and in excellent technique is weak from the compositional point of view. At the same time we admire your bold dramatic approach. The bird study is the better of the open entries, representing a really excellent nature study. In future prints we suggest you tone down slightly the scattered highlights in the background. The scene is attractive atmospherically but technique was not quite up to the mark. Your retouching should receive more care.

K.M., Haberfield.—Your mother and child subject (HC) is successful because the two elements of the subject show unity in that their interest is centred on the same point. In contrast to this, your other print has two distinct groups of trees which rival each other for attention, and whilst there is always something attractive in the stark beauty of a dead gum tree yours are too far away to be seen to advantage.

S.O.M., Kyogle.—This month’s entries show a very definite improvement in both your pictorial outlook and technical presentation. The landscape is the best but we would like to see one of the foreground gates opened to allow the eye to travel into the picture. Slight trims from top and left would improve. The church subject shows an excellent tonal range and we think you have made the most of the subject offering. However, with such subjects we consider it is generally better to concentrate on a small part rather than the whole building. The bridge subject is an excellent record of the occasion—it is difficult to treat this subject pictorially other than by the use of unusual angles or lighting conditions. The portrait is good but should include some small “prop” to suggest the personality of the model.

O.M., Elliott.—Welcome to the contest and congratulations on your first effort which seems to show that you have an appreciation of the pictorial outlook. A somewhat harder grade of paper would give a more sparkling print from this negative.

N.O., Cardiff.—Gum tree was awarded HC for excellent technical quality—otherwise, hardly up to your usual standard.

P.J.O., Kyogle.—Welcome to the contest and congratulations on HC at first appearance—this mainly for good technical quality and unusual outlook. We would like to see more of your work.

F.A.P., Surat.—Of your two tree studies “Talon” is the better mainly because of novelty of subject matter. Pattern and texture subjects such as this however call for a very high degree of technical excellence. The other entry is a good record of the occasion but suffers badly from loss of highlight detail. A trim from the top would help to concentrate interest.

M.P., Rylstone.—HC’s for “Marked Bark” and “The Parasite” of which we prefer the former for its technical quality and attractive effect of light and shade. Your other print is a good holiday record that might have possibilities in an appropriate set subject.

R.R., Moonee Ponds.—Congratulations on award for “The Mechanic” which, in company with your

other prints, shows your usual technical excellence. Both of your other prints received HC and of the two we prefer the high-key subject which is highly successful as such, but not, in our opinion, of sufficient interest to be of general appeal.

D.M.S., Scone.—HC was awarded to your character study entry which, in our opinion did not quite come off. The theme is rather obscure while the silk tie does not help matters any. The diffusion would have been better introduced at the enlarging stage rather than in the camera.

E.F.S., Hampton.—Congratulations on one prizewinner and one HC with three entries—all showing your usual technical quality with a most pleasing sepia tone. We prefer the prizewinner “Mountain Gum” which, although weak from the compositional aspect, is most realistic and convincing. The sapling and its shadow on the left look most interesting in themselves and tend to compete with the gum tree for attention. The other tree study is likewise nicely presented but lost points for a very obvious surface defect (could it be a water mark on the negative?) The waterfront study falls into the two-picture arrangement with top and bottom halves respectively competing for attention.

K.J.T., Scone.—Four listings out of your five entries is indeed worthy of congratulation. The prizewinner “Sea Serpent” is a subject in ultra-modern vein and one that appeals to us strongly. “Octopus” is attractive mainly because of its excellent technical quality and the novelty of the subject matter. We do not think “Le Spectre De L’Arbre” was entirely successful but believe that the idea is worth developing—perhaps when 1" trims are made all round and the result enlarged to greater dimensions, with a certain amount of local control, you may be able to produce something really startling. The remaining two are mainly of record interest.

K.D.W., Roseville.—Best of yours is the landscape with figures but we would like to see the figures facing the camera rather than back views. An inch trim from the foot would help to place the figures nearer the intersection of thirds. Next comes the woodland path scene which has distinct possibilities but definitely needs an accent in the form of a figure at the far end of the path. Take 1" trim from the right to delete the light patches in that area and a corresponding 1" trim from the foot to complete the balance. The river scene was one for the colour photographer—for your album take a 2" trim from the top to help concentrate the interest on the reflections. The tree in the remaining entry looks interesting and would be worth watching under early morning or late afternoon lighting conditions.

V.A.W., West Kempsey.—The immaculate tree trunk in your subject “Clean Limbs” has a very strong appeal but the quality of the shadows would indicate that your print has not quite done justice to the sparkle of sunshine one would expect in these circumstances. Unfortunately, a tree, however attractive it may be, will not in itself make a picture without some simple accessory to assist in building up a form of composition.

N.W.W., Quirindi.—Welcome to the contest and hearty congratulations on two listings with two prints. The landscape is the better but suffers from the weakness of divided interest. As presented, the tree stump on the left is much too eye-catching although it does help to balance the main tree. It would be worth experimenting with the negative to see what could be made of it, keeping in mind to darken the top right-hand corner. The other entry is an excellent technical result with the figure well-placed to make the most of the wind and light conditions.

Editorial Notes

PRIZE LIST FOR MAY

CLASS "A"—SET SUBJECT

Third "Mountain Gum", E. F. Stringer.
(Equal) "Sea Serpent", K. J. Tester.
"Fighting the Elements", M. Farrawell.
Highly Commended: Enid Bird; I. H. Caldwell; A. K. Dietrich; F. L. Elrington; N. Ozolins; M. Potter (2); E. F. Stringer; K. J. Tester (2).

CLASS "B"—SET SUBJECT

First "Wind-Blown", M. J. McNaughton.
Second "High on a Hilltop", A. K. Anderson.
(Equal) "Snow Gum", D. N. Dove.
Third "Sunbathed", G. S. Burstow.
(Equal) "Sunlit Branches", E. Liipa.
"No. 1", U. Lama.

Highly Commended: A. K. Andersen; Jess Bennett (2); G. S. Burstow (2); B. I. Hamilton; R. M. Kefford; J. A. Krause; U. Lama; E. Liipa; M. J. McNaughton; P. J. O'Connor.

CLASS "A"—OPEN SUBJECT

First "Symbols of Industry", M. Farrawell.
(Equal) "Their Troubles", F. R. Lamb.
Third "All My Own Work", D. Featherston.
(Equal) "Things Feminine", Patricia Aston.
"Ocean Entrance", G. A. Dalgleish.
"The Mechanic", R. Ritter.
Highly Commended: K. L. Aston; Enid Bird; F. L. Elrington; Kiki Mathews; R. Ritter (2); M. Saunders; K. J. Tester.

CLASS "B"—OPEN SUBJECT

First "Pencil Pines", A. P. Beswick.
(Equal) "Quiet after the Storm", D. G. Lemon.
Second "Where the Wind Blows", F. Goodes.
(Equal) "Landfall", D. N. Dove.
Third "When Day is Done", D. L. Beet.
(Equal) "That Looks Good", G. Evans.
"Like Father, Like Son", M. J. McNaughton.
"Change", N. Withers.
Highly Commended: B. Adnum*; C. A. Abrahams; B. Greed; G. Howard; R. M. Kefford; D. G. Lemon; E. Liipa; S. O. McGrath (2); M. J. McNaughton; N. Withers*; K. D. Woolmer.

*Denotes a new competitor

WELCOME TO FIVE NEW COMPETITORS

We extend our usual hearty welcome to the five following new competitors, viz.: B. A. (Scone), W.R.B. (Elliott), I.R.D. (Auburn), J.O. (Kyogle), and N.W. (Quirindi). The group was successful in gaining one Third (Equal) and a number of H.C.'s.

CORRECTION

We now find that the photograph "Steam Traction" which appeared on page 226 (March) was attributed to E. R. Cornish in error. We have not as yet ascertained the correct title and author of this particular award print.

TWENTY GUINEAS FOR A PHOTOGRAPH!

Professional and amateur photographers are invited to submit photographs for the cover of the Australian National Publicity Association's pictorial entitled "The Australian Scene" (Number Seven) which will be printed later in the year. A payment of twenty guineas will be made for the photograph selected.

Photographs not selected for the cover will be considered for inclusion in the publication, and two guineas will be paid for each of the sixty photographs selected for this purpose.

Photographic prints in a size not less than 8 in. x 10 in. (glossy black and white) should be addressed to the Manager, Australian National Publicity Association, Railway Building, Flinders Street, Melbourne.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

It's a Dog's Life, E. Liipa.—Third (Equal), Class B, Set Subject for February. Exp. 1/300 sec., f/5.6, Super-XX film, reflex.

Nature Studies—Pages 269-279

Alarm, R. Ritter.—Second (Equal), Class B, Open for January, 1952. Exp. 1/250 sec., f/8, Super-XX reflex.

Getting the Grub, M. J. McNaughton.—Third (Equal), Class B, Set for February. Exp. 1/50 sec., f/16, Super-XX, reflex.

Hey! Where's our Dinner? M. J. McNaughton.—First, Class B, Open for August, 1953. Exp. 1/25 sec., f/16, Verichrome, reflex.

Head of Bearded Lizard, E. R. Rotherham.—First, Class A, Set for February. Exp. 1/5 sec., f/32, Super-XX, field camera.

Alert, R. E. Seaman.—Third (Equal), Class A, Set for January, 1952. Exp. 1/50 sec., f/11, Super-XX, reflex.

Etiquette, Patricia Lennard.—Third (Equal), Class B, Open for December, 1952. Exp. 1/50 sec., f/8, Super-XX, folding camera.

Dragon Fly, E. R. Rotherham.—Third (Equal), Class A, Open for August, 1951. Exp. 1/100 sec., f/22, Super-XX, reflex.

Roo, G. A. Dalgleish.—Third (Equal), Class B, Set for February. Exp. 1/100 sec., f/11, Super-XX, reflex.

Sunday Afternoon Stroll, E. C. Leigh.—Third (Equal), Class B, Open for March, 1949. Exp. 1/100 sec., f/9, Super-XX, reflex.

The Thinker, Ron Parsons.—Second (Equal), Class A, Set for January, 1952. Exp. 1/50 sec., f/8, Super-XX, reflex.

Drifting, Jess Bennett.—First (Equal), Class B, Set for February. Exp. 1/100 sec., f/11, Super-XX, reflex, light green filter.

Barn Owl, F. L. Elrington.—Third (Equal), Class A, Set for February. Exp. 1/50 sec., f/11, Super-XX, reflex, telephoto lens.

Itchy, R. Ritter.—Third (Equal), Class B, Open for December, 1950. Exp. 1/200 sec., f/4.5, Super-XX, reflex.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

Some of the most interesting Kodaslates seen at any of the meetings of the Society were screened at the Radio School Theatre on March 19 by courtesy of Mr. L. T. Rayner when he addressed about 50 members and visitors on the subject of his tour in the New Guinea highlands last year. The landscapes and shots of the flora and natives of the area were of high quality and great interest. Mr. Rayner's entertaining and informative commentary was appreciated by all present.

On April 1, Mr. Helmut Newton, the well-known fashion photographer, addressed about 85 members and visitors on the subject of *Working with Models*. Aided by Miss Beverly Gilchrist, he demonstrated the arts of easy posing and effective lighting, and members who had brought their cameras were able to try out the photographic results of the ideas that had been expounded.

E.R.C.

PRESTON PHOTOGRAPHIC CLUB

No detail may be overlooked if the best results are to be obtained from the small negative. This was the theme of the talk by Mr. Dacre Stubbs, speaking on *Rolleiflex Photography* at the meeting on March 29. Use of a tripod, a fast shutter speed, medium-speed film, meticulous cleanliness in focusing and standardised time-and-temperature processing were essential, said the speaker, to attain the results he required. His intention was to obtain large prints which needed absolutely no spotting, as he had no time to spare for this activity. Judging by the fine quality of the pin-sharp 16" by 20" enlargements Mr. Stubbs showed, attention to the details he advocated would well repay all members.

The recent Open Competition resulted : A Grade : 1, F. P. Hion, *Conversation Piece*; 2 and 3, W. F. Stringer, *Floral Dance* and *Princess Mother*. B Grade : 1, D. Canavan, *Harbour*; 2, Mrs. R. Raid, *November*; 3, J. N. Lee, *Evening Light*.

E.H.B.

BALLARAT CAMERA CLUB

Attendance at the general meeting on March 24 was very satisfactory. A report from the Slide Group indicated that members had spent an enjoyable evening recording Ballarat's illuminations, and celebrating the Royal Visit and Begonia Festival. Mrs. B. Strange was congratulated upon having three slides accepted for the Victorian International Salon. The Cine Group reported an entertaining night when movies of the Royal Visit and the holidays were screened.

From the V.A.P.S. came news of the International Salon, and members are looking forward to next month when the pictures will be exhibited in Ballarat. After the meeting, Mr. Hall, a visitor, showed colour slides taken on a recent world tour. Members were greatly interested, particularly as various types of colour film were used.

Competition entries included prints from two new members. The results were : Open : 1, H. Richmond, *Highway and Skyway*; Seascapes : 1, H. Richmond, *Moonlight Head*. Holiday : 1, N. V. Salt, *Waterbabys*.

M.S.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

At a meeting held in the clubroom, Liverpool Street, Hobart, on March 9, a large gathering of members and visitors were entertained by Mr. O. Truchanas with an illustrated lecture on his visits to Federation Peak, in the far South-West of Tasmania. The Peak is only reached after traversing some of the most rugged country in the State, the forests being so dense that progress can only be made by keeping to the mountain ridges.

Mr. Truchanas took most of the very excellent collection of Kodachrome transparencies when he climbed Federation Peak alone in 1952, when his route lay from the Huon Valley over Mt. Picton and the intervening ranges; and the remainder in 1953, when, with a companion, Mr. de Bavay, he explored the region from Port Davey with a view to finding an easier route to the Peak. It is obvious from the lecture and the photographs that no easy route exists.

On March 29 several members of the Society gathered to meet Mr. A. C. Redpath, Secretary of the Canberra Camera Club. In the absence of the President who was indisposed, Mr. Redpath was introduced by Mr. A. B. Maddock. Mr. C. Flaws screened a selection of Kodachrome slides from several members, showing a good cross-section of scenery in Tasmania. Mr. Redpath then exhibited slides taken during a trip through Central Australia, and members were able to compare the great differences in the lighting and scenery.

A debate was held on the respective merits of Colour *versus* Black-and-White at the general meeting on March 30. Opinions expressed were very interesting and while it was claimed that Colour did not give the worker much scope for individual expression, the process being mostly mechanical and not under the control of the worker, good pictorial work could be done by experienced workers giving careful attention to lighting and composition at the time of exposure. It was finally decided that the two systems had equal merits and it was the man behind the camera that counted.

R.D.O.M.

DEVONPORT CAMERA CLUB

Two meetings were held during March. That on the 15th was conducted by the President, Mr. L. Hill, and the slides of the 17th Kodak International Salon were shown. A very enjoyable evening was spent in viewing and commenting upon this exhibition. On 29th the meeting was in the hands of Mr. D. Savage, who lectured on *Artificial Lighting in Movies*. This was excellently illustrated by Mr. Savage with his own films dealing with both interior and exterior subjects.

Interest and attendance at meetings is being well maintained generally.

S.C.B.

THE 45th LONDON SALON OF PHOTOGRAPHY

Advance entry forms show that this year's London Salon is scheduled for display from the 11th September to 9th October, 1954. Unmounted prints from Australia should arrive by post (only) not later than 4th August. Six prints may be sent and the entry fee is five shillings (Sterling). Address : 26-27 Conduit Street, New Bond Street, London, W1.

The "A.P.-R." makes a special appeal for Australian (and N.Z.) support for this, the world's "Senior Salon," Australian support for which has been weak since the great days of Dr. Julian Smith, Harold Casseaux, J. B. Eaton and their contemporaries.

A few entry forms are available from the Editor—
stamped and addressed return envelope please!

NORTHERN TASMANIAN CAMERA CLUB

The fortnightly meeting was held at the clubrooms on March 9. The President, Mr. J. Ikin, presented the Kodak Cup to F. Goodes, and, in congratulating Mr. Goodes, said he was the most improved member of the club. At this meeting the committee inaugurated the Practical Talk and Demonstration series, the first item being *Contact Printing*. The demonstrators were F. Beamish and J. Ikin, who explained the simple side of printing. The evening concluded with a discussion on the contact-printing of paper negatives.

The club's second Circulation Album closed at the meeting on March 23. The number of excellent prints received has assured the success of this interesting competition. At this meeting an interesting talk entitled *From the Atlantic to the Pacific* and illustrated by Kodachrome slides was given by club member R. Montgomery. The speaker had a number of interesting experiences and showed us many gems of colour photography.

Members were the guests of the Launceston Players to the two dress rehearsals of *Life with Father* at the National Theatre on March 28 and 29. A most enjoyable time was had by all and much film was used. A large entry of prints is expected for the club Drama Cup.

J.W.I.

BRISBANE CAMERA GROUP

Mr. D. McDermant gave the Group a lecture on *Portrait Lighting* on March 22. Readers no doubt are following with interest Mr. McDermant's articles which are at present running in the *A.P.-R.* on *Portrait Lighting*. On the night of the lecture he had the assistance of two models. Using three lights on his subjects, he explained the various planes of the human face and how the action of light casts the right and wrong shadows. Members present showed their keen interest throughout the night, and some who brought cameras along arranged the lights on the plan outlined by Mr. McDermant and "shot" the two models. We should now see some really good work presented in our new *Portrait Section*.

April 5 was the night of the Competition *Industrial*, (New Farm Park). The awards were: A Grade, Set 1, A. Sealy; 2, W. Prior; 3, G. Searle. A Grade, Open: 1, G. Varcados; 2, A. Buchanan; 3, A. Sealy. B Grade, Set 1, Mrs. E. Bennett, *Print of the Month*; 2, K. Weston; 3, K. O'Halloran. B Grade, Open: 1, W. Garhnam; 2 (Equal), Mrs. E. Bennett and S.A. Greenway; 3, K. O'Halloran.

The awards in our first Colour Section for this year were: *Landscape*, R. MacLennan; *Miscellaneous*, W. Garhnam; *Floral*, T. Scruse. Thirty-nine members and three visitors had a thoroughly enjoyable night.

A.T.

CAMPSIE CAMERA CLUB

The year 1954 appears to have been somewhat of a calamity for the Campsie Camera Club. Five of the club's active A Graders had, for various reasons, to discontinue membership. At the conclusion of the February meeting, two cars parked by members outside the hall were found to be missing. And the March meeting was disrupted when the lecturers and judges were locked out of the hall due to a misunderstanding on the part of the caretaker. Fortunately, compensation in the form of new active B Graders, prompt action on the part of the Campsie police, and an invitation on the part of the President to continue the March meeting at his home, somewhat rectified matters, and the club survived the strain to meet again on April 9 with all conditions returning to normal.

The March meeting, which got under way a 8.40 p.m. gave members an opportunity to hear a capable lecture on *Flash Photography* by Mr. P. Hennessy, while his partner, Mr. Lowry, assisted Mr. Metcalfe to cast a critical eye over the prints. Despite the rather shaky start, the evening proved enlightening—naturally enough, with flash bulbs going off everywhere.

After opening the April meeting, the President handed over to Mr. Bruce Kennett, the Vice-President, and departed to attend a function at his church. Secretary Brian Davis gave a demonstration entitled *Inside Information* in which he opened up the inner works of a camera; and then he too took his departure to an essential appointment. At this stage, Hon. Vice-President, Frank Newman took the floor, and, at the club's request, 'took our prints apart' and gave members an opportunity to learn what really was wrong with their work. Inspiration followed, and Frank offered to put up some of his back numbers at a later meeting to let the club have a 'go at him' in return.

In the print competition A. Taylor went further ahead in the B Grade, and K. Fox moved up to one point behind B. Davis in the A Grade. A close finish is predicted in the A Grade, with two more nights to go in which to gain points.

K.A.F.

ST. GEORGE PHOTOGRAPHIC SOCIETY

The Model Night on March 15 proved to be as popular as ever, with a good attendance of members, all of whom appeared to have at least one camera and tripod. Two sets of lights were provided for the two professional models who were engaged for the evening. Judging by the various lighting techniques employed, the members had learned from previous model nights and appeared to be striving for greater individuality.

On March 29, a most interesting lecture was given by Mr. Nasmyth entitled *Exposing the Negative*. This was one of the most comprehensive, yet down-to-earth lectures delivered at the Society for some time. Mr. Nasmyth clearly explained the reason for negative contrast changing with development time. He later gave a demonstration to prove his previous statements, by photographing a subject which included both the light source and a dark object, both of which were well recorded on the negative, showing what can be done by proper exposure and development. Mr. Nasmyth then judged the *Land and/or Seascapes* competition, the results being: A Grade: 1, J. L. Jones; 2 and 3, K. Ryan. B Grade: 1, H. Minton; 2, B. Wall; 3, C. Walker.

J.L.J.

QUIRINDI PHOTOGRAPHIC EXHIBITION

RESULTS OF JUDGING

SECTION I: LANDSCAPE OR SEASCAPE

Bronze Medallion: K. A. Fox, "Great Australian Loneliness".

Second: D. M. Saunders, "The Moonlight Sonata".

SECTION II: HUMAN STUDY

Bronze Medallion and Print of the Show: R. A. Newcombe, "Wendy".

Second: F. E. Asher, "Brian".

SECTION III: ARCHITECTURAL

Bronze Medallion: F. E. Asher, "The Baptistry".

Second: B. V. Davis, "Interior, National Art Gallery".

SECTION IV: STILL LIFE

Bronze Medallion: F. E. Asher, "Gerbera Fantasy".

Second: L. Middleton, "The vase".

SECTION V: OPEN

Bronze Medallion: D. M. Saunders, "High on the Tops".

Second: R. A. Newcombe, "River Gum".

The 'Last Page'

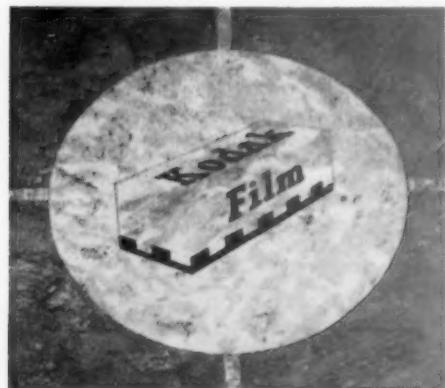
HOLTERMANN COLLECTION NEWS

The southern section of the Holtermann Exhibition was displayed in the Kodak Salon Gallery in Adelaide during April. There is a possibility that a showing in Perth will follow.

A considerable amount of overseas interest is now developing, following on the international release of the details of the collection in the last issue of *South-West Pacific*, the journal of the *News and Information Bureau of the Dept. of the Interior*. There was an amusing feature story in the *Tailor and Cutter* (U.K.) during November last, and an important newspaper account and display was scheduled for Hamburg (Germany) for the month just past. We are told that the newspaper concerned has been conducting some further research regarding the Holtermann family in that city which, it will be remembered, as B.O.H.'s birthplace.

Two acceptances were gained by the A.P.-R. group exhibit of prizewinning prints recently submitted to the 27th Annual *Lincoln Salon* (England). These went to G. Grant-Thomson ("Koalas") and E. Robertson, A.R.P.S. ("Checkmate"). Those philosophically inclined might like to ponder over the fact that "Koalas" was rejected previously at both the *Fifteenth Portugal* and the *Nineteenth Edinburgh* while "South Sea Trader" (Ainslie Roberts) which was accepted at both of the latter shows was rejected in Lincoln.

Associateships recently announced by the Royal Photographic Society, in addition to that of E. Rotherham previously recorded, were in respect of A. W. Briggs (Melbourne) and B. E. Tory (Sydney). The latter honour was gained for outstanding contributions to the theory and practice of photolithography.



Full marks to an enterprising and progressive pharmacist Kodak Dealer in the Sydney main line suburb of Pennant Hills. As depicted above, he has had a facsimile of a Kodak Film carton skilfully executed in inlaid linoleum on the floor of his re-decorated pharmacy. The carton is in the actual colours.

The Editor has accepted an invitation to act as sole judge at the forthcoming 3rd Orange City National Photographic Exhibition, and, in company with his wife, anticipates spending a pleasant autumn weekend in the district.

The exhibition will be open from 6th-8th May.



Maitland Exhibition certainly "went Australian" when it came to having a new design for its stickers and certificates, both jobs having been designed by well-known artist Byron Mansell. The illustration above shows a three-quarter reproduction of the sticker.

Three "Last Page" items just to hand from Quentin Burke currently in U.S.A. en route from Canada to Mexico.

"It was fine to see *The A.P.-R.* properly indexed, on a printed card, in *The Library of Congress* in Washington.

"In the Scientific Section of the *National Speleological Society's International Salon of Cave Photography* at Pittsburgh (April 2nd), two Australians were major prize winners, viz.—D. E. Elliott of Zeehan Caving Club (Zeehan, Tasmania) who took first prize and J. Fairlie Cunningham of S.U.S.S. (Chatswood, N.S.W.) who gained third prize.

"The *Pittsburgh P.S. International Salon*, was on display at the Carnegie Museum in Pittsburgh. It was very fine. I also saw the *White House Photographers Salon* in Washington—it was not nearly as artistic, but gave plenty of evidence of fire and go".

CALIFORNIA STATE FAIR 14th North American International Photographic Exhibition.

Entries close July 30 (prints) and August 12 (colour slides) with the Exhibit Supervisor for Art, Grant Duggins, P. O. Box 2036, Sacramento 9, California, U.S.A.

(Note—The Catalogue of the North American salon is one of the most attractive in the exhibition field—K.B.)

STOCKTON-ON-TEES Second Annual Exhibition of Colour Slides and Colour Prints.

Entry fee 5/- stg. Entries close August 24 with the Hon. Entries Secretary, James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England. (An entry form may be inspected at the Editorial Office but entries will be accepted without an official entry form).

MANLY CAMERA CLUB

MANLY N.S.W. AUSTRALIA

Dear Sir,

We wish to express our very sincere appreciation of your kind offer to attend our Club meeting on Thursday,

18th March, at 8 p.m.

Business: Judging below & Open bumper.

Again thanking you,

Yours faithfully,


MANLY CAMERA CLUB
Walter Burke
HON. SECRETARY

CLUB ROOM:
REAR LITERARY INSTITUTE
WENTWORTH ST., MANLY

With the *Gothic* safely away from our shores, *News and Information Bureau* cameramen are feeling that they can now relax. During the period of the Royal Tour the team successfully exposed more than sixteen hundred negatives in black-and-white (on Kodak Super-XX film) and over three hundred positives in colour (on Ektachrome film). Every aspect of the tour was covered by an elaborate scheme of "leap-frogging" which at its peak involved six photographers on the job at once—this was the Royal arrival in Sydney. On that occasion a helicopter was used to handle the scene from a perfect vantage point.

From the black-and-white negatives, seventeen thousand prints have been made to date and distributed to every corner of the globe—and orders are still coming in. There is also a strong local demand from organisations printing private souvenir booklets and so on. It is pleasant to know that reproductions of many of the photographs will be soon available locally in the official Royal Tour volume now in the course of production.

The above remarks apply of course, only to the coverage in "stills"; on the motion picture side teams involving up to sixteen technicians were regularly assigned.

March 8th, 1954, saw the eighty-eighth birthday of editor *emeritus* Walter Burke.

A. J. P. ("Mons") Perier celebrated his eighty-third birthday on 22nd April. He tells us that he entered the service of the late J. J. Rouse back in 1892 and is therefore able to state that he has seen every issue of *The A.P.R.* (over seven hundred and twenty in all) come from the press.

Four Australians were successful at the *Singapore Art Society's Fifth Open Photographic Exhibition*, viz.: G. Grant-Thompson ("Peasant Girl", "Bedtime Story"); D. McDermant ("The Chef"); R. Ritter ("Skilled Fingers"); E. R. Rotherham ("Bearded Lizard", "Golden Webbed Spider", "Emergence of Gum Emperor Moth"). Of these G.G.T. had the honour of a reproduction ("Bedtime Story"). It is announced that entries for the Sixth Exhibition will close on Jan. 7th, 1955 with the Salon Organising Committee, C/- Raffles Museum, Singapore 6.

There is a distinct possibility that Ainslie Roberts A.R.P.S., A.P.S.A. will in future be acting as the official Australian Correspondent for *Photograms*, worthily succeeding the late Harold Cazneaux who held this responsible appointment, so capably and for so long.

It would be fine if more of our local societies would follow the excellent example set by *Manly (N.S.W.) Camera Club* in having trim "reminder post-cards" for guest lecturers. The reproduction herewith shows the general idea—and it will be noted that the card shows the location of the club rooms rather than just the address of the Hon. Secretary.

H. Chargeois, F.R.P.S., spent his current vacation on a trip to South Australia. In Adelaide (and in Kingston-on-Murray) he was the guest of N. James-Martin who took him along to Kodak Ltd. in Adelaide, arranged an evening with "Robbie" (E. Robertson, A.R.P.S.) and another with the Adelaide Camera Club as print commentator. He returned to Sydney via Mt. Gambier, Ballarat and Melbourne.

AUSTRALIAN P.S.A. MEMBERSHIP

The Directory issue of the Photographic Society of America Journal (January, 1954) listed twenty-four Australian members—a pleasant increase on last year, while in addition there are now one or two memberships currently going through which were not in time to be listed when the issue went to press. The list of members is as follows:

S. J. Balma; J. Bartholomew; F. J. Briggs; K. Burke; J. S. Burkitt; J. P. Carney; A. E. F. Chaffer; H. H. Deering; A. G. Gray; H. Jay; B. Jessop; C. O. Kroker; N. B. Lewis; L. A. Lyons; T. S. Pettit; A. Pettit; A. Roberts; E. R. Rotherham; E. Rouse; S. Woodward-Smith; H. M. Southern; M. T. Williams; I. Yakovenko; C. B. Young; P. S. of N.S.W.

Y.M.C.A. CAMERA CIRCLE

THE ANNUAL EXHIBITION

will be held in the Main Hall, Y.M.C.A., Pitt Street, Sydney, on:

May 28: Doors open from 12 noon. Official opening 8 p.m.

May 29: Open from 11 a.m. to 7 p.m. Dance at 8 p.m.

May 31: Open from 12 noon. Presentation of Awards at 8 p.m.

Colour slides will be screened on each night and also at intervals during the day sessions.

"CAMERALLY"

with the combined N.S.W. Camera Clubs
At Yarramundi Camp on the Grose River.
June 11-14th, 1954.

Enquiries may be made at the Annual Exhibition, or by telephone to the President, Mr. G. S. Gow. Tel. FA 7597.

The 11th Victorian Salon

Continued from page 288

When, however, the figure is large through being placed too near the camera, it is seldom successful as it steals the interest and the landscape tends to become merely the background. For this reason, "Montmartre" by A. G. Gray A.R.P.S. was of great interest, as he admirably succeeded in overcoming this difficulty, although the intrusion of the second figure on the left somewhat marred the effect.

A whole panel of snow scenes could not fail to catch the eye. Here was photography at its best. Beauty of subject matter, excellently portrayed with all the wealth of detail and gradation of tone that would be the despair of an artist in any other medium. Outstanding among these were "Shadows" by Alfred Blyth, A.R.P.S., A.P.S.A. and "White Silence" by Dr. W. F. Small, A.R.P.S., A.P.S.A.

Two prints that owed their appeal as much to their subject matter as to their exceedingly clever photography were "Little Dog Lost" by Laurence Le Guay and "Splendour of the Morning" by N. Ozolins—the latter having a wonderful feeling of vitality and zest for life.

Of recent years there has been a spate of prints of extreme contrast, a seeking after what has been called 'impact'. While many of these may achieve that end, they are often false in values and would be tiring to live with. The Victorian Salon seemed to indicate that this phase is already on the wane and the many authors of these works are to be commended on a fresher outlook and a better technical approach. The exhibition aroused a great deal of interest and should have proved an inspiration to the many keen photographers in Australia, who in many cases suffer from a measure of isolation which precludes them from seeing examples of the best work of today.

Review of April Portfolio

Continued from page 314

down as the tops of the telegraph posts. As a print its technique is first-rate.

And, last but not least, we come to R.R.'s cover reproduction "Four O'Clock Take-off". Well, when it comes to a matter of "speed and action" what speedier action could we have than those youngsters unleashed from the confines of the schoolroom? The photographer has wisely avoided any conventional arrangement but has depended upon the naturally boisterous enthusiasm of his young models to carry the idea through to success. In all, an excellent subject for a cover picture which must ever combine subject interest with some pretensions to pictorial appeal.

AUSTRALIAN AMATEUR CINE SOCIETY (SYDNEY)

This society is organised for the purpose of bringing together all those interested in the satisfying hobby of amateur cinematography. To the beginner it offers instruction towards establishing a sound technique; to the more advanced worker, it has a technical panel available for consultation on all aspects of further movie progress.

Meetings are held at 8 p.m. on the first and third Tuesdays of each month, in the Real Estate Institute Hall (basement) 30A Martin Place. Programmes include: Members shorts and longer films, competitions, instructional talks and critical reviews, films from other clubs, gadget evenings together with cine outings from time to time. →

"MEMORABLE PHOTOGRAPHIC OCCASIONS"

It is planned to repeat the very successful feature "Memorable Photographic Occasions" which proved so successful when it was organised some four years back and duly published in the issue for October, 1950. The closing date will be announced later—meanwhile we would appreciate prospective contributors giving thought to this interesting illustrated assignment.

Forthcoming Salons and Exhibitions

JULY, 1954

Approx.
Closing Date
July 1

Dieppe Salon. Information from: M. Perault, 105 Rue d'Ecosse, Dieppe, France.

Copenhagen International Pictorial Exhibition. July 1
Information from: Society of Pictorial Photography, C/- Mr. Aage Remfeldt, Hvidrup, Denmark. C.T.

Photographic Society of America Colour Division. July 6
Information from: R. F. Nelson, 2 Orange Grove Terrace, Burbank, California, U.S.A. C.T.

Edinburgh Photographic Society International Salon. July 7
Information from: D. J. Fraser, 2 Keith Terrace, Edinburgh, Scotland.

Falmouth International Exhibition. July 9
Information from: M. Wall, Hon Secretary, Falmouth Camera Club, Bilbury Tregenver Villas, Falmouth, England.

New York State Museum of Flower Photographs. July 10
Information from: W. J. Schoonmaker, New York State Museum, Albany 1, New York, U.S.A. C.T.

Balneario de Panticosa International Salon. July 10
Information from: Secretary, Administration del Balneario de Panticosa, Don Jaime, 1/18 Zaragoza, Spain.

Popular Photography Pictorial Contest, Prints and Colours Transparencies. July 14
Information from: Contest Editor, Popular Photography, 185 N. Wabash Avenue, Chicago, Illinois, U.S.A. C.P. & C.T.

Sao Paulo International Salon. July 15
Information from: Secretary, Foto-Cine Club, Bandeirante, Rua Avanhanda, 316, Sao Paulo, Brazil, South America. C.

Pan-American Salon, Chile. July 15
Information from: Carlos A. Diaz Villalba, Huerfanos 696, Santiago de Chile, South America.

Irish Salon of Photography. July 17
Information from: Geo. McLean, Exhibition Secretary, 11 Hume Street, Dublin, Ireland.

Hertford (U.S.A.) International Exhibition. July 21
Information from: Raymond J. Le Blanc, 234 S. Quaker Lane, West Hertford, Connecticut, U.S.A. C.

North American Salon, Sacramento. July 25
Information from: Dr. Witt Bishop, 2548 Eighth Avenue, Sacramento 17, California, U.S.A. C.P.

Hertford (England) International Exhibition of Pictorial Photography. July 25
Information from: E. S. Etheridge, Whitehouse, Hertford Heath, Hertford, England.

Bournemouth International Exhibition. July 27
Information from: Mr. D. T. Waller, Hon. Secretary, 17 Stourfield Road, Bournemouth, Hampshire, England.

Royal Photographic Society Pictorial Group. July 29
Information from: The Secretary, Royal Photographic Society, 16 Princes Gate, London, England. C.T. & C.P.

Witwatersrand International Salon. July 31
Information from: Hon. Secretary, Post Office Box 2285, Johannesburg, South Africa. C.T. & C.P.

Delhi International Salon. July 31
Information from: Mr. T. Kasinath, 15a/29 Karol Bagh, New Delhi, India.

Visitors are always welcome and should ask for the reception officer (H. E. Swaffer) or else telephone him at XJ 4645. General enquiries should be addressed to the Hon. Sec., Box 1463, G.P.O., Sydney. Incidentally, there are kindred societies in the other states.

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 2423—Ensign Selfix 220, Ensar f/4.5 lens, 4-speed shutter. £10
 2466—Ensign Selfix 16/20, Ross Xpres f/3.5 lens, always-ready case. £20
 2471—Rolleiflex Auto-mat, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Jena f/3.5 lens, filter, lens hood, always-ready case. £86
 2475—Kodak Retina II, 24 x 36mm., Xenon f/2.8 lens, built-in rangefinder, always-ready case. £40
 2477—2A Autographic Folding Brownie, single lens. Price £3
 2480—Ferrania, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, f/4.5 lens, Prontor S delayed-action shutter, case. £10/15/-
 2483—Pocket Kodak No. 1, single lens. £4/15/-

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CAMERAS

2366—Ensign Selfix 16/20, $1\frac{1}{2}'' \times 2\frac{1}{4}''$, Ross Xpres f/3.5 lens, 8-speed Epsilon shutter. £20
 2216—Foca Model IV, Oplar f/2.8 coated lens, slow speeds, always-ready case. £70
 2626—Six-20 Kodak Junior, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, K.A. f/6.3 lens, 3-speed shutter. £8
 2672—Flexarette II, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Mirar f/4.5 coated lens, 8-speed Prontor shutter, always-ready case. Price £30
 2655—Etareta, 24 x 36mm., Etar f/3.5 lens, 4-speed shutter, always-ready case. £16
 2663—Klimax Plate Camera, $3\frac{1}{2}'' \times 5\frac{1}{2}''$, Aldis f/7.7 lens, 7-speed shutter, 6 single metal plate holders, Practos visual-type exposure meter. Price £8/10/-
 2615—Contax-S, 24 x 36mm., Primoplan, f/1.9 lens, 2 Extension tubes, always-ready case. £140
 2692—Flexaret IIIB, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Mirar f/3.5 lens, 8-speed Prontor shutter, synchro., automatic wind, always-ready case. £40
 2703—Kershaw Penguin 8-20, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, meniscus lens, always-ready case. £4
 2714—Vest Pocket Kodak, $1\frac{1}{2}'' \times 2\frac{1}{4}''$, f/7.7 lens, 2-speed shutter, leather case. £17/6
 2722—Leica Standard, 24 x 36mm., Elmar f/3.5 (non-interchangeable) lens, leather case. £40
 2723—Welta Perle, $1\frac{1}{2}'' \times 2\frac{1}{4}''$, Xenar f/2.9 lens, Compur-Rapid shutter. £16/10/-
 2726—Argus, 24 x 36mm., Ilex f/4.5 lens, 4-speed shutter, case. £8/10/-
 2727—Retina II, 24 x 36mm., Heligon f/2 lens, Compur-Rapid shutter; coupled rangefinder, always-ready case. £48/10/-

SUNDRIES

2660—Cooke 10 $\frac{1}{2}''$, f/3.5 portrait lens. £20
 2678—Dallmeyer 8'', f/2.8 portrait lens. £10/12/6
 2321—Graflex Optar 6 $\frac{1}{2}''$, f/4.5 lens in Graphex shutter. Price £40
 2717—Set of 12—2'' x 2'' Kodachrome transparencies of Melbourne. £1/15/-
 2718—Gnome Transparency Viewer, $3\frac{1}{4}'' \times 3\frac{1}{4}''$, globe and lead. £6/6/-
 2728—Hunter Slide and Strip Projector, 2'' x 2'', 100W., 240V. lamp, leads. £13/10/-
 2729—Ensign Optoscope No. 6, $3\frac{1}{4}'' \times 3\frac{1}{4}''$, 500W., 240V. lamp, case, leads. £21

CINE

2551—Jubilar 16B Projector, 500W. lamp, built-in transformer, case, take-up spool. £60
 2586—Kodascope Model 50, 8mm., 300W. lamp, take-up spool, transformer. £50
 2683—Cinevox Major Sound Projector, 16mm., 2'', f/1.6 lens, case, leads, take-up spool, built-in transformer. £213
 2701—Emel C96 Cine Camera, 8mm., Som Berthiot f/2.5 lens, Price £42
 2707—Kodascope Model EE Projector, 16mm., 500W 110V. lamp, 2'' lens, case, transformer. £60
 2712—Cine-Kodak Titler and blanks. £4
 2711—Emel C93 Cine Camera, 8mm., turret head, 12.5mm., Cinor B f/1.9 lens; 23mm., Som Berthiot f/2.3 lens; 50mm., Som Berthiot f/3.5 lens, case. £119/10/-

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2443—Rex, 24 x 36mm., Roussel Tylor f/4.5 lens. Price £16
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887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder. £25
 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter. £9/15/-
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 1158—Ensign Selfix 420, Ensar f/4.5 lens, 8-speed shutter. £11/10/-
 8—No. 1 Pocket Kodak, f/7.7 lens. £3/10/-
 11—Brownie Reflex. £3
 12—Zeiss Ikon Ikonflex, Tessar f/2.8 lens, Compur-Rapid Shutter, lens hood, case. £45/10/-
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9984—Purma Special, 1½" x 1½", leather case £4

9982—Zeiss Super Ikonta, 2½" x 2½", Tessar f/2.8 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case £45

9979—Flexaret, 2½" x 2½", Meopta f/4.5 lens, speeds 1 sec. to 1/150 B and T, always-ready case. Price £22/10/-

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In a selected range of 11 colours—light yellow, medium yellow, yellow-green, green, blue, orange, red, ultra-violet, skylight, Type A, photoflood—to put added control and individuality at the fingertips of the Retina owner. Each is set in a polished chrome screw-in mount for security and convenience; supplied in a moulded plastic case.

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Puts the Retina camera on 24-hour duty. Re-designed for greater accuracy and portability; battery type with built-in condenser.

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Makes the Retina camera an invaluable tool in scientific and research fields. It is cleverly and accurately designed for precision microscopic work.

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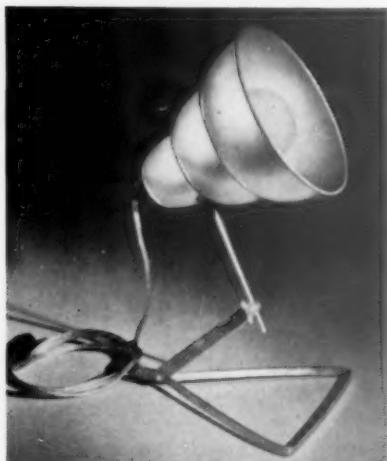
This lighting aid is so simple to use and yet so efficient in its purpose that it is proving itself as a most invaluable accessory—it would be difficult to imagine anything more versatile.

It consists of a sturdy aluminium reflector to which is attached two strong metal clamps. The reflector and clamps are connected by means of a ball-and-socket fitting which enables the reflector to move through an angle of 360° horizontally and 180° vertically.

The reflector is constructed of spun aluminium, frosted inside and polished outside. It is fitted with a B.C. lampholder which incorporates a built-in switch to facilitate control in lighting. The feet of the two clamps are specially rubber covered to guard against damage to furniture. Flex and plug are also supplied complete



Retail Price: (without lamp), £4/3/6



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